

G. Helder Libbis

Publications relating to the Shakespeare Fabrications or to the  
Irelands.

Dudley, Sir Bate & his Lady. N<sup>o</sup> 1

Passages Selected by distinguished Personages on the Great  
Literary Trial of Vortigern & Rowena - A Comi-Tragedy; Whether  
it be or be not from the Immortal Pen of Shakspeare.

These were originally publ<sup>d</sup> in the "Morning Herald" commencing  
in the early part of February 1795. Sabine Lot 1239 = 6/6

"They were considered happy imitations of the Shakespearian  
"style. It was the celebrity thereby acquired by the "Morning  
"Herald" that prompted Peter Stewart, the proprietor of the  
"Oracle" newspaper to employ W. H. Ireland to write for his  
"diurnal print, for which among other contributions he produced  
"a series of numbers entitled "The Shakespearian Hunt" being  
"delineations of the characters of the leading political & fashion-  
"able personages of the day." "Shakespeariana" (by W.H.I.) 1827.

First Editions of the reprint of "Passages Selected"

First Edition	Second Edition	Third Edition
Vol I 1795	Vol I	Vol. I 1795
" II	" II	" II
" III	" III 1798	" III 1798
" IV	" IV 1796	
" V		

Fourth Edition	Fifth Edition	Sixth Edition
Vol I	Vol I	Vol. I 1795
" II 1796	" II 1796	" II 1796
" III	" III 1798	" III
" IV	" IV	" IV

Sixth Edition N.D. 12mo 3 vols. pub. June 1860 11/-

Seventh Edition

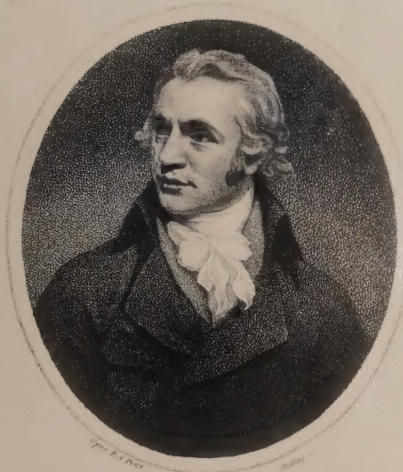
Vol. I 1796.

full in publication names



Shakespeare Forgeries. A complete collection of all the Books and Tracts, of a critical character, relating to this celebrated controversy, 6 vol. *sprinkled calf gilt, by Aitken v.y.*

\* This collection was fourteen years in forming, and (with the exception of ephemeral squibs) is presumed to be the most perfect ever offered for sale. The copies are uniformly large and clean; and besides a portrait of Ireland, there are inserted a great number of bibliographical cuttings, recording the sale of various volumes connected with the Shakespeare Library. *Solihby's 20-11-17.*



JAMES BOSWELL ESQ.



Boaden James

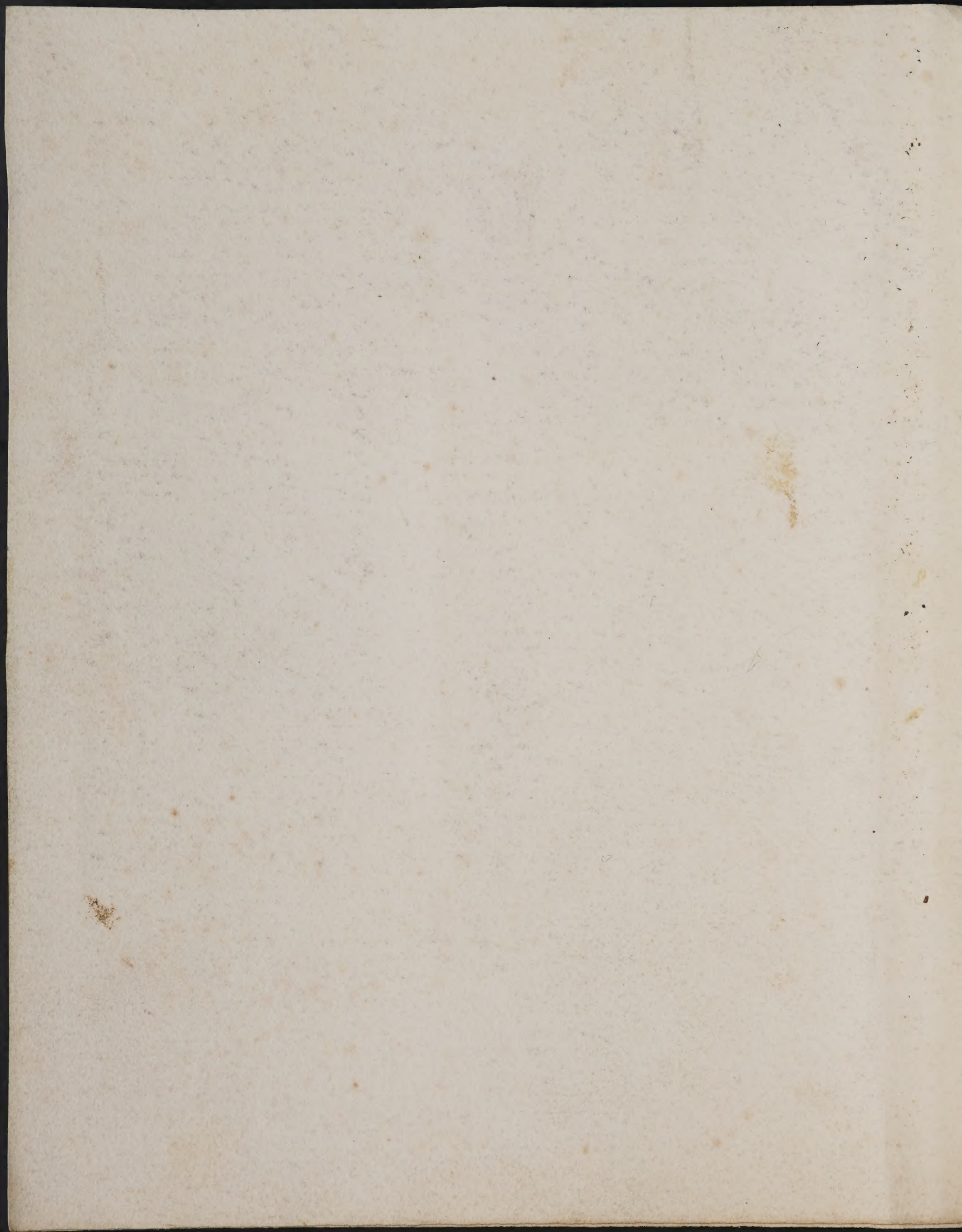
N<sup>o</sup> 2

A Letter to George Steevens Esq. containing a Critical Examination of the Papers of Shakespeare published by M<sup>r</sup> Samuel Ireland, to which are added Extracts from Vortigern London 1796 8<sup>vo</sup> pamphlet 16-1-1796. <sup>2</sup>/<sub>6</sub>  
(This Tract first appeared in "The Oracle" newspaper edited by James Boaden) Printed for Martin & Bain Fleet St. p  
Steevens' Sale Lot 1396 = 9/6 Rhodes' Sale Lot 2239 = 3/6  
2<sup>nd</sup> Edition published 1799

BOADEN's (James) Letter to George Steevens, containing an examination of the papers of Shakespeare, published by S. Ireland, and extracts from Vortigern. 8vo. sewn, UNCUT, 5s 6d 1796

An Inquiry into the Authenticity of various Pictures & Prints which from the Decease of the Poet to our own Times have been offered to the Public as Portraits of Shakspeare containing a careful examination of the evidence on which they claim to be received, by which the Pretended Portraits have been rejected, the Genuine confirmed and established illustrated by Accurate And Finished Engravings By the Ablest Artists from such originals as were of indisputable authority By James Boaden Esq. London, Printed for Robert Triphook 23 Old Bond-Street 1824.







✓ Wyatt, Mathew. a Law Student of New Inn.

A comparative Review of the opinions of M<sup>r</sup> James Boaden (Editor of the "Oracle") in Feb<sup>r</sup>, March & April 1795, & of James Boaden Esq. (Author of "Fontainville Forest" & of a "Letter to George Stevens Esq.") in Feb<sup>r</sup> 1796 relative to the Shakespeare MSS. By a Friend to Consistency." N.D. London pub<sup>d</sup> 3<sup>rd</sup> February 1796. 8<sup>vo</sup> price 2s. (Field's Sale Lot 552 = 2/6) Printed for G. Sael No 192 Strand and sold by Messrs Whites, Fleet St. Egerton, Whitehall & Faulder, Bond St. Reprint pub<sup>d</sup> by John Russell Smith *date*

Lowndes in his Bibliographer's Manuel states that this work is either by Mathew or John Wyatt.

In the B.M. copy the author is given in MS. as John Wyatt.

In Gents. Magazine for May 1826 it is stated to be by Mathew Wyatt.

Mathew Wyatt about the date of publication was in correspondence with Sam<sup>l</sup> Ireland - see S.I's Journal in which is the following letter in my copy.

Bugle Inn, Titchfield, Hants. Mathew Wyatt to Sam<sup>l</sup> Ireland. I arrived here this morning and have visited the Church and Exterior of the Palace - in the former there is only one monument worthy of notice - which seems to have been erected by the late Earl of S. (Son of your Earl) in remembrance of the whole of his ancestry, whose names appear in the different compartments of it.

I saw in your Collection a Pedigree of the Wriothesleys will you let me have a copy of it?

Deeds too of your Southampton are I understand likely to be discovered. Complements to y<sup>r</sup> family. Is Malone forthcoming?

Mathew Wyatt signed the 1<sup>st</sup> & 2<sup>nd</sup> Certificate of belief in the MSS. and was a member of the Committee & a Subscriber to the Folio.



Ladies' Mag. 10<sup>th</sup> Feb. 1806

Feb. 10. At Devizes, Wilts, Matthew Wyatt, esq. barrister, of the Inner Temple, to miss A. Hillier, daughter of the late George Hillier, esq. of the former place. 10 Feb 1806



Woodward G. M.

N<sup>o</sup> 3

Familiar Verses from the Ghost of Willy Shakespeare to Sammy Ireland to which is added Prince Robert An Ancient Ballad London 1796

8<sup>vo</sup> pub<sup>d</sup> 18-1-1796 Rich<sup>d</sup> White Piccadilly price 1/-

Field's Sale Lot 549 = 2/6 Rhodes' Sale Lot 2245 = 5/-

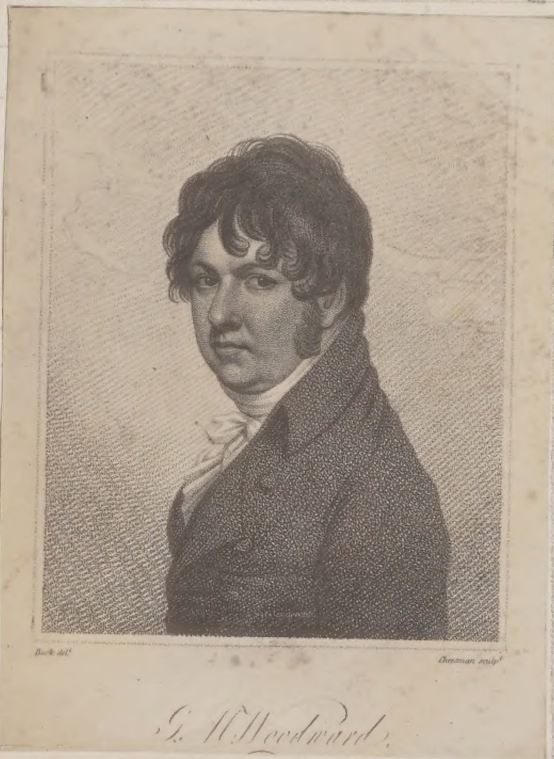
Lowndes in his 'Bibliographical Manual' stated that this work is either by G. M. Woodward, the caricaturist or by - Orton.

Gent's Mag. for May 1826 mentions G. M. Woodward only as the author, & this is confirmed by the following work by Woodward in which the above Verses are included

The Fugitive and other Literary Works in Prose and Poetry of G. M. Woodward Author of Eccentric Excursions and various Prints of Humour. London. Printed for the Author by T. Shaw Silver St. & Fleet St and Sold by T. Coddard N<sup>o</sup> 1 Pall Mall Corner of the Hay-market; S. W. Fores, N<sup>o</sup> 50 Piccadilly. Corner of Sackville Street and the Principal Booksellers 1805. This vol is dedicated to John Rose of Gray's Inn Square. It includes Familiar Verses and Prince Robert also 'The Age of Folly A Poem which refers to the Ireland Forgeries.

Woodward (G. M.) Eccentric Excursions, frontispiece and 100 illustrations by Cruikshank, calf gilt, rebaked, date erased [1798]—

Woodward (G. M.) Every Body in Town exemplified in Six characteristic [coloured] Prints, engraved title with tinted vignette, cut round and mounted, 1800—Every Body out of Town, 6 coloured prints, no title, 1800, 2 in 1, interleaved, mottled calf, g. t.



Gent's Mag. Dec. 1809

Mr. Woodward, a celebrated caricaturist. He went to the Brown Bear public-house in Bow-street, in a coach, very unwell; and, though he had no money, Mr. Hazard, the landlord, very humanely took him in, and paid the coachman, although he had no knowledge of him, except occasionally sleeping there. He also procured a doctor to attend him, and rendered him every possible assistance; but he survived only a short time, and died of a dropsy. Mr. Hazard had the corpse decently buried at his own expence.



THE FARINGTON DIARY. Dec. 11. 1809.  
G. M. Woodward, the Caricaturist recently  
came in a Coach to the Brown Bear, Bow  
Street, where appearing to be very ill,  
he was taken care of and soon died.

Note:- George Moulard Woodward (1760 ?  
- 1809) received no artistic training,  
but coming to London with an allowance  
from his father he soon won popularity  
as a social caricaturist in the manner  
of Bunbury. Of dissipated habits, Woodward  
lived mostly in taverns and died as stated  
in November 1809.



Webb Col. Francis (dthe Rev<sup>d</sup>) N<sup>o</sup> 24

Shakespeare MSS. in the possession of Mr. Ireland  
examined respecting the internal & external evidences  
of their authenticity by Philalethes. London 1796. 8<sup>vo</sup>

pub<sup>d</sup> 28-1-1796 Printed for J. Johnson St Paul's Churchyard price 1/-

Field's Sale Lot 545 = 3/6. Rhodes' Sale Lot 2241 = 4/-

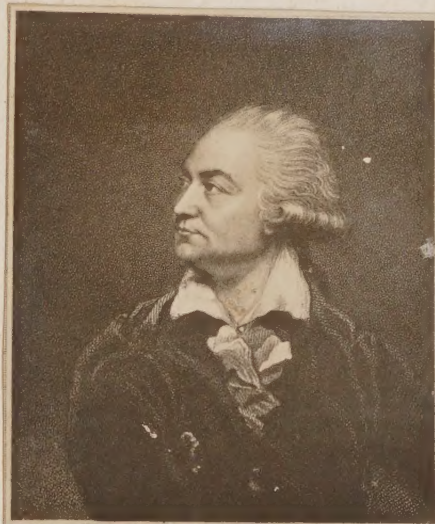
Pultricks June 1860 = 7/-

IRELAND FORGERIES. — Shakespeare  
Manuscripts in the possession of Mr.  
Ireland, examined, by Philalethes [Mr.  
Webb], 8vo, sewn, UNCUT, scarce, 10s 6d  
1796

*Shakespeare's Manuscripts in the Possession of Mr. Ireland, examined,  
respecting the Internal and External Evidences of their Authenticity.  
By Philalethes. 1s. Johnson. London, 1796. Feb 1796*

THE author of this pamphlet starts the following interrogatories.  
“If these papers are not Shakspeare's, to whom do they belong?  
To whom else are they to be ascribed? Was ever another cast in his  
mould? Or can any other be paralleled with him?” In answer to  
the two latter, we say assuredly not, but if they be not proved to be  
Shakspeare's, it matters not whose they are. He proceeds to an-  
swer his own questions, by stating the effect they have had on his  
mind. “This appears to me a proof of such a nature, and so pecu-  
liarly applicable to the case before us, that I hope I shall be par-  
doned for dwelling thereon. For my own part, I must confess, that  
if such evidences of character had appeared unsupported by any other,  
I should have pronounced upon them at once; and have said, that  
as there never was but *one* man who could have produced such works,  
that he, and *he only*, has produced them. The peculiarity, nature,  
and force of this proof, and its fair application to the case in ques-  
tion, is of such weight with me, that I am free to declare, that had  
not Shakspeare's name appeared upon these papers, I should not  
have hesitated to have ascribed them to him.” If the credulity of  
the public keep pace with that of this writer, Mr. Ireland has no-  
thing to fear; but we are inclined to think that their doubts, on a  
subject of so much importance, will not be removed by such con-  
temptible reasoning as the above; the only point on which the writ-  
ter dwells with any degree of force, is that of the vast variety of do-  
cuments produced, and the multiplicity of books wherein Shakes-  
peare is said to have made his annotations; this, indeed, is the only  
circumstance, in our opinion, that carries weight with it; but we  
by no means accord with the conclusions drawn therefrom by this  
writer.

The pamphlet is obviously written by a friend of Mr. Ireland,  
between whom and the author there seems to have been something  
more than general communication.







**MR. WALDRON**

*In the Character of Sir Christopher Hatton in the Critic*  
*Published as the Act directs March 1. 1788 by E. Harding 132. Fleet Street*



Waldron, Francis Godolphin

Free Reflections on Miscellaneous Papers & Legal Instruments under the hand & seal of Wm. Shakespeare in the possession of Samuel Ireland of Norfolk Street to which are added Extracts from an unpublished MS. Play called "The Virgin Queen" written by or in imitation of Shakespeare

London 1796 8<sup>vo</sup> (pub<sup>d</sup> 1-2-1796) Printed for F. G.

Waldron At N<sup>o</sup> 18 Prince's Street opposite Gerard St. St Ann's. Price 2/6

Field's Sale Lot 546 = 2/6 Rhodes Sale Lot 2242 3/-

Lounes in his Bibliog<sup>ical</sup> Manual says "In this tract the author F. G. Waldron was greatly assisted by George Steevens."

FREE REFLECTIONS on "Miscellaneous Papers and Legal Instruments;" to which are added Extracts from an unpublished play called "The Virgin Queen," 8vo, sewn, UNCUT, scarce, 6s 1796

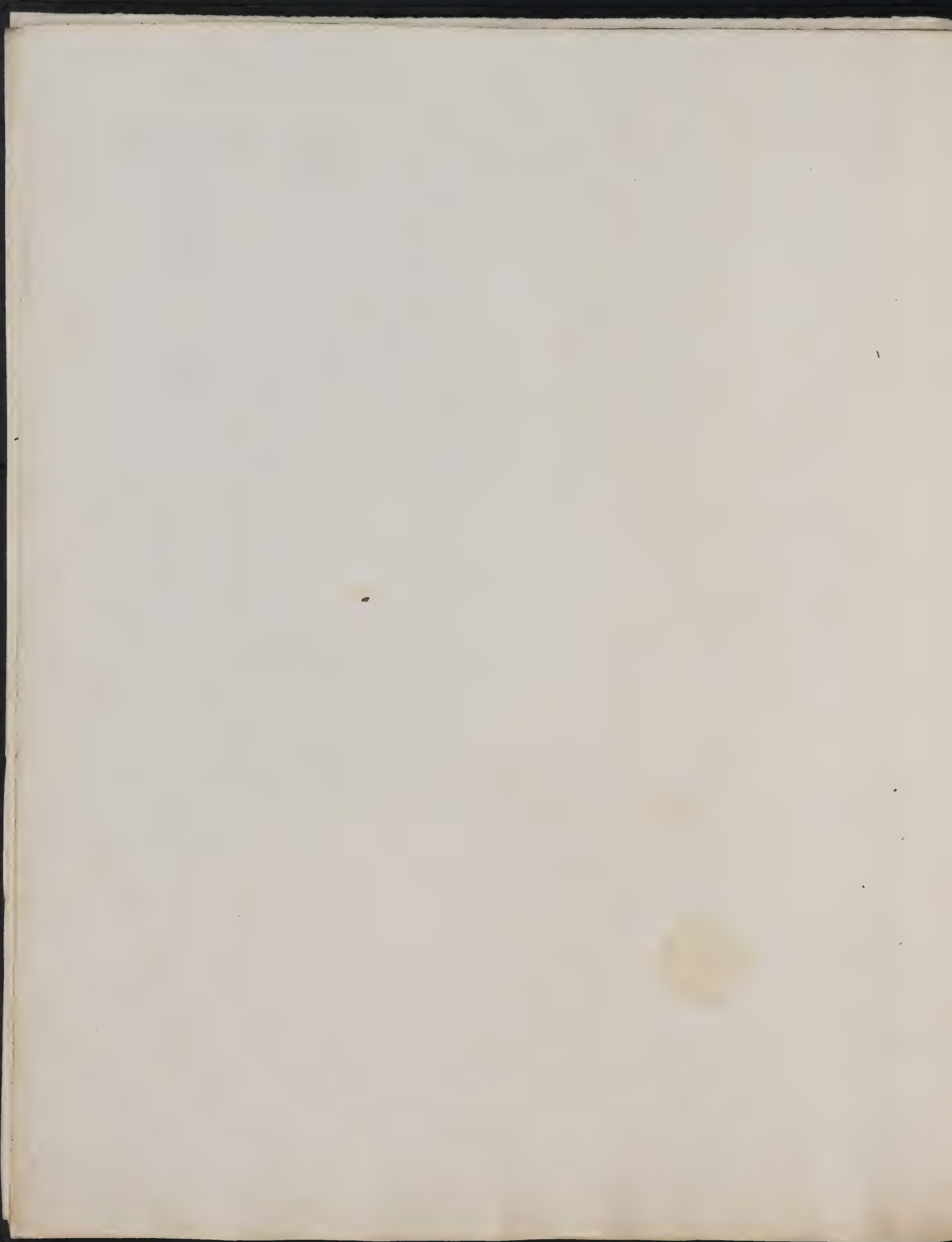
-Waldron (F. G.) Il  
Luttuoso ed Il Gaudioso; Il Giocoso ed Il Diligente, Poems on Music, The New Century, Sport and Care, frontispiece, 1801-

Sotheby's 16-1-1893

Shakespeare. Steevens (Geo.) Critical Examination of. I have never heard of this work, and think the Ireland Papers, 2 vol. half calf, 1796- it never had existence. It is probably Boaden's work viz "A Letter to Geo Steevens containing a Critical Examination of the Papers of Shakespeare pub<sup>d</sup> by Sam<sup>l</sup> Ireland" G. Hilder Lilbhis

The Virgin Queen A Drama in Five Acts attempted as a Sequel to Shakspeare's Tempest printed for the Author 1797. It is dedicated to Francis Godolphin Duke of Leeds with whom the author claims a distant relationship and is signed Francis Godolphin Waldron, Cross-court, Bow-street Covent Garden May 1<sup>st</sup> 1797.







Oulton, W. C. N<sup>o</sup> 7

Vortigern under Consideration with general Remarks  
on Mr James Boaden's letter to George Steevens Esq.  
relative to the MSS, Drawings, Seals etc ascribed to  
Shakespeare & in the possession of Samuel Ireland  
London 1796. 8<sup>vo</sup>

Pub<sup>d</sup> 15-2-1796 by H. Lounches 77 Fleet Street

Field's Sale Lot 547 = 2/6 Rhodes' Sale Lot 2243 = 4/6

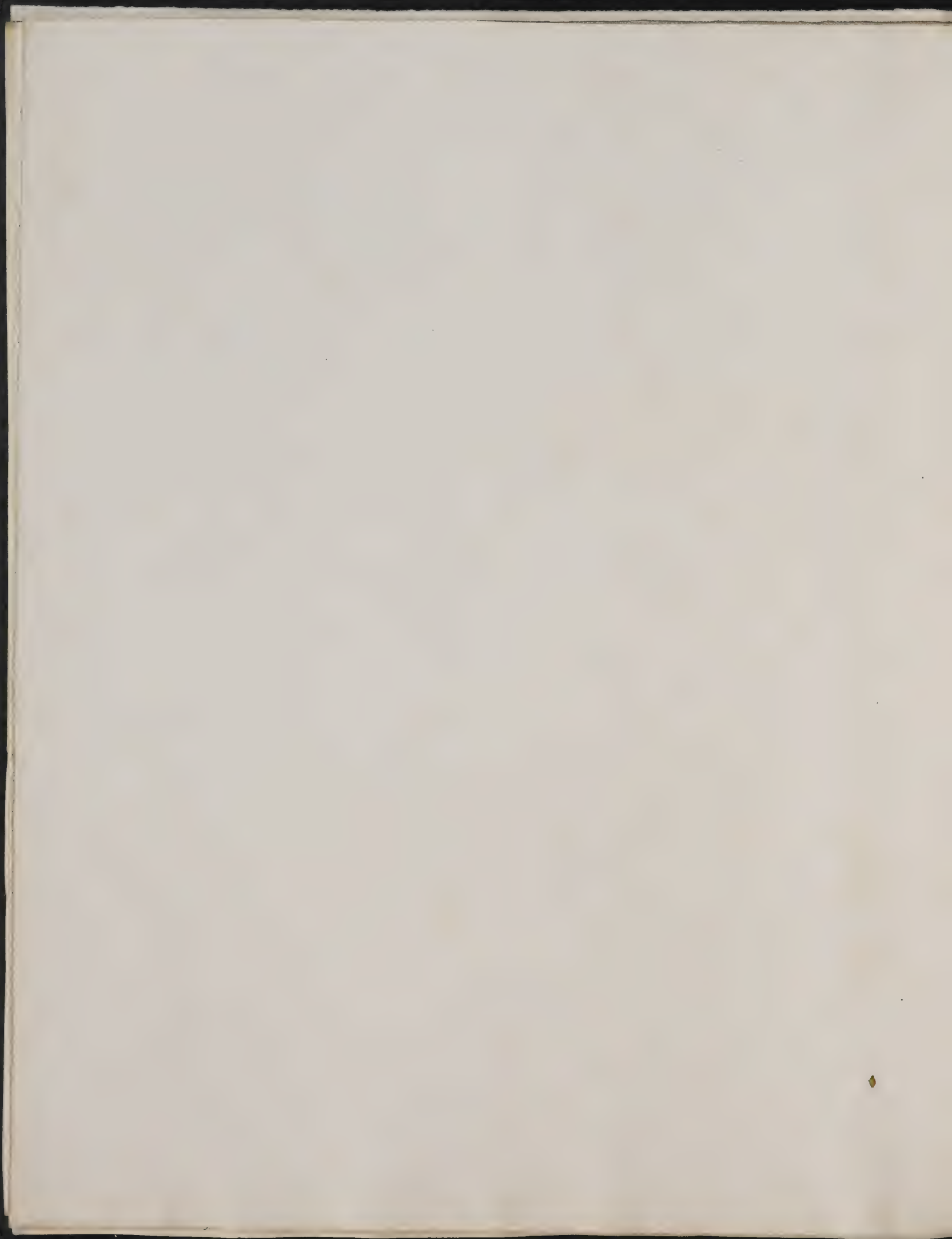
Samuel Ireland has written in his own copy of the shew  
the name of W. C. Oulton as the author.

The Advert. prefixed to this work is dated from the  
Middle Temple.

See Walley C. Oulton's letter dated 16-1-1796 from  
25 Fleet Street in S. I.'s Journal in the B. M. Vol. 3.  
& page 50 in G. H. L.'s copy in which he (Oulton)  
offers to write a reply to Boaden's pamphlet.

2 do not possess  
the above MS







No 8

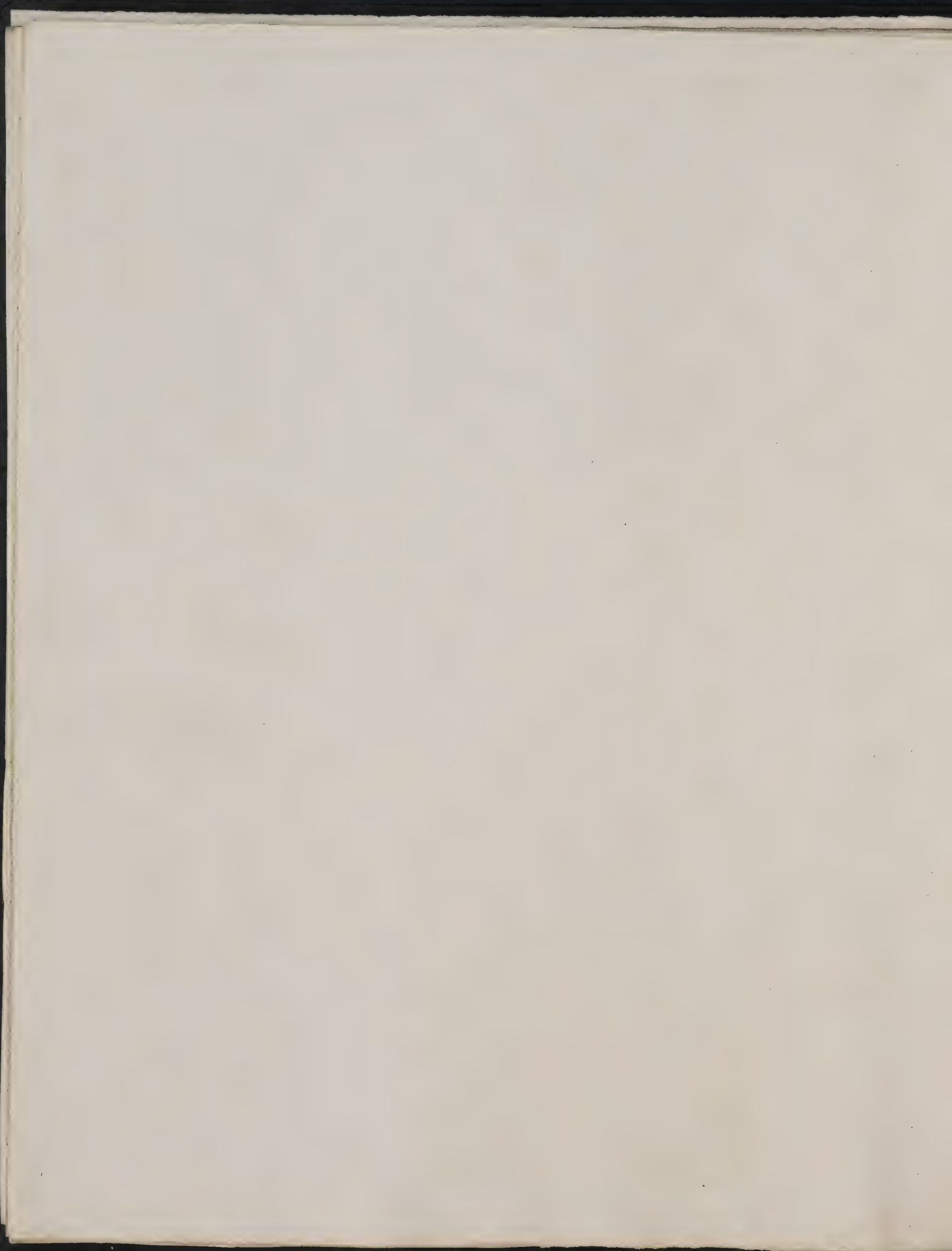
Precious Relics or the Tragedy of Vortigern Rehearsed  
A Dramatic Piece in Two Acts Written in imitation of "The  
Critic" as performed at The Theatre Royal Drury Lane  
A pretended quotation from the MS. of Hamlet follows.  
London Printed for Hookham & Clarke, Bond St, White & Owen,  
Piccadilly, Lee, New St Covent Garden, Murray, Russell Court  
Drury Lane, Crosby, N<sup>o</sup> 4 Stationers Court Ludgate St & Symonds  
Paternoster Row. 1796 pub<sup>d</sup> at 1/6 8<sup>vo</sup> on 15-3-1796.

PRECIOUS RELICS, or the Tragedy of  
Vortigern Rehearsed, a Dramatic Piece,  
8vo, pp. 64, 7s 6d 1796

This curious piece, which is extremely scarce, is  
written on the model of Sheridan's "Critic"  
and is a wry skit upon the Ireland's and their  
Shakespeare forgeries.

It was pub<sup>d</sup> March 15<sup>th</sup> 1796







Malone Edmond

An Inquiry into the Authenticity of certain Miscellaneous Papers & Legal Instruments pub<sup>d</sup> Dec. 24<sup>th</sup> 1795 and attributed to Shakespeare, Queen Elizabeth & Henry Earl of Southampton, illus. by fac-similes of the genuine handwriting of that Nobleman & Her Majesty. A New fac-simile of the handwriting of Shakespeare never before exhibited & other authentic documents in a letter addressed to James Earl of Charlemont 1796, 8<sup>vo</sup>

Pub<sup>d</sup> 30-3-1796 by Cadell & Davies

A few copies of this work were printed on superior paper for presentation

Steevens' Sale - Fine paper 21/- Bindley's Sale 44/-

Evans Dec 1829 = 191/-

Lowndes in his "Bibliographical Manual" states that "Previous to the publication of this volume & the performance of Vortigern & Rowena, Mr. Malone (who was then preparing an exposure of the fraud under the above title & which was pub<sup>d</sup> the next day) caused a handbill to be distributed at the doors of the playhouse cautioning the public against the fraud, to which Mr. Sam<sup>l</sup> Ireland caused a counter-paper to be delivered; requesting the audience to lay aside all prejudice etc.

Note

I am of opinion that Lowndes is in error in stating that Malone caused handbills to be distributed, as his work was pub<sup>d</sup> on the 30-3-1796 & Vortigern was performed 2-4-1796, & I can find no corroborative evidence of the statement. Malone however did advertise in the public newspapers to this effect see

G. Holder Libb's

Malone (Edmund) Authenticity of Miscellaneous Papers attributed to Shakespeare and Q. Elizabeth, facsimile autographs 8vo. 1796

\* \* Presentation copy to Mrs. Garrick from the editor.

Shakespeare. Malone (Edmund) An Inquiry into the Authenticity of certain Miscellaneous Papers and Legal Instruments, published Dec. 24, 1795, and attributed to Shakespeare, Queen Elizabeth and Henry, Earl of Southampton, illustrated by facsimiles of the genuine hand-writing of that Nobleman and of her Majesty; a new facsimile of the hand-writing of Shakespeare, never before exhibited, and other authentic documents, in a letter addressed to the Right Hon. James, Earl of Charlemont, original boards, uncut 1796

\* Fine paper presentation copy, with inscription in the autograph of the author. A note concerning the detection of the forgeries is written at page 367.



Mr. URBAN, June 20.  
NOT having read Mr. Malone's far-famed vindication of Shakspeare, I know not whether he remarks the steady adherence to, or inconstancy, of the orthography of Mr. Ireland's manuscripts; if the orthography be uniform, that circumstance alone would weigh with me as an unequivocal proof of the forgery; as, in Shakspeare's age, the mutability of spelling was common, not only in the same page but even in the same line.

This position is clearly exemplified in the will of Henry VII. published by Mr. Aile; where, among numerous other instances, *alm* is written five different ways; and I have heard it asserted, that in lord Cholmondeley's family are title-deeds which shew that name has undergone *twenty-five* variations.  
M. H. F. S. A.

A more clear case of forgery, however, occurred very recently, when certain person or persons unknown attempted to forge the hand-writing of Mr. William Shakspeare, of Stratford upon Avon, in the county of Warwick, and produced a vast mass of writings, consisting of plays, letters, poems, &c. pretended to be written by the same William Shakspeare. Numbers of very honest gentlemen, who knew nothing of the matter, were taken in by these forgeries; when at length Mr. Malone, a very active and diligent magistrate in the commonwealth of letters, entered upon an investigation of the whole matter, clearly proved the papers to be forgeries, and, although he could not discover the immediate parties who imitated the hand-writing, was the means of bringing two persons to trial for "uttering them, knowing them to be forged"; and, notwithstanding the ability of their counsel, who offered many *apologies* for their conduct, they were condemned, with full costs of paper and print. Mr. Justice Malone also drew up a plan of police, which will be extremely useful in detecting similar offences hereafter, and for which he is entitled to the thanks of the publick at large.



White James

N<sup>o</sup> 10

Original Letters etc of Sir John Falstaff & his Friends; now first made public by a Gentleman a Descendant of Dame Quickly, from genuine MSS. which have been in the possession of the Quickley Family near Four Hundred Years

London 1796 12<sup>mo</sup> with frontispiece. Printed for the Author and Published by Messrs G. G. & J. Robinsons, Paternoster-Row: J. Debrett Piccadilly; and Murray and Highley N<sup>o</sup> 32 Fleet-Street.

Lowndes in his "Biblio<sup>th</sup> Manual" says "A humorous & ingenious Satire. The author of these letters was James White, a friend of Chas. Lamb who mentions him in his "Praise of Chimney Sweeps, first Essay of Elia See also "Letters of Chas. Lamb p. 12.

Field's Sale Lot 692 with a MS. note respecting the author by Isaac Reed 8/6

Roxburghe " " 6713 = 8/- D<sup>r</sup> Bliss's Sale Lot 1858. 9/- Putticks June 1860 = 7/-

Mitford's " 1860 = 10/-

2<sup>nd</sup> Edition 1797 Is the original edition with a new title page.

Reprint "Originally pub<sup>d</sup> in 1796 & now reprinted verbatim et literatim. 1877. 8<sup>vo</sup> (w/ frontispiece) With Notices of the

Author collected from Chas. Lamb, Leigh Hunt and other Contemporaries London

100 FALSTAFF LETTERS from the 1796 edition, by JAMES WHITE, front., 12mo, boards, antique, 1s 6d

WHITE's (Jas.) The Falstaff Letters, front., sq. 16mo, half vellum, 1s 6d King's Classics, 1796; reprinted 1904

B. Robson 43 Cranbourn Street, Leicester Square

LAMB.—[White's (James)] Original Letters, &c., of Sir John Falstaff selected from genuine MSS. which have been in the possession of Dame Quickly and her descendants near four hundred years, THE SECOND EDITION, front., sm. 8vo, half morocco, £2 10s 1797

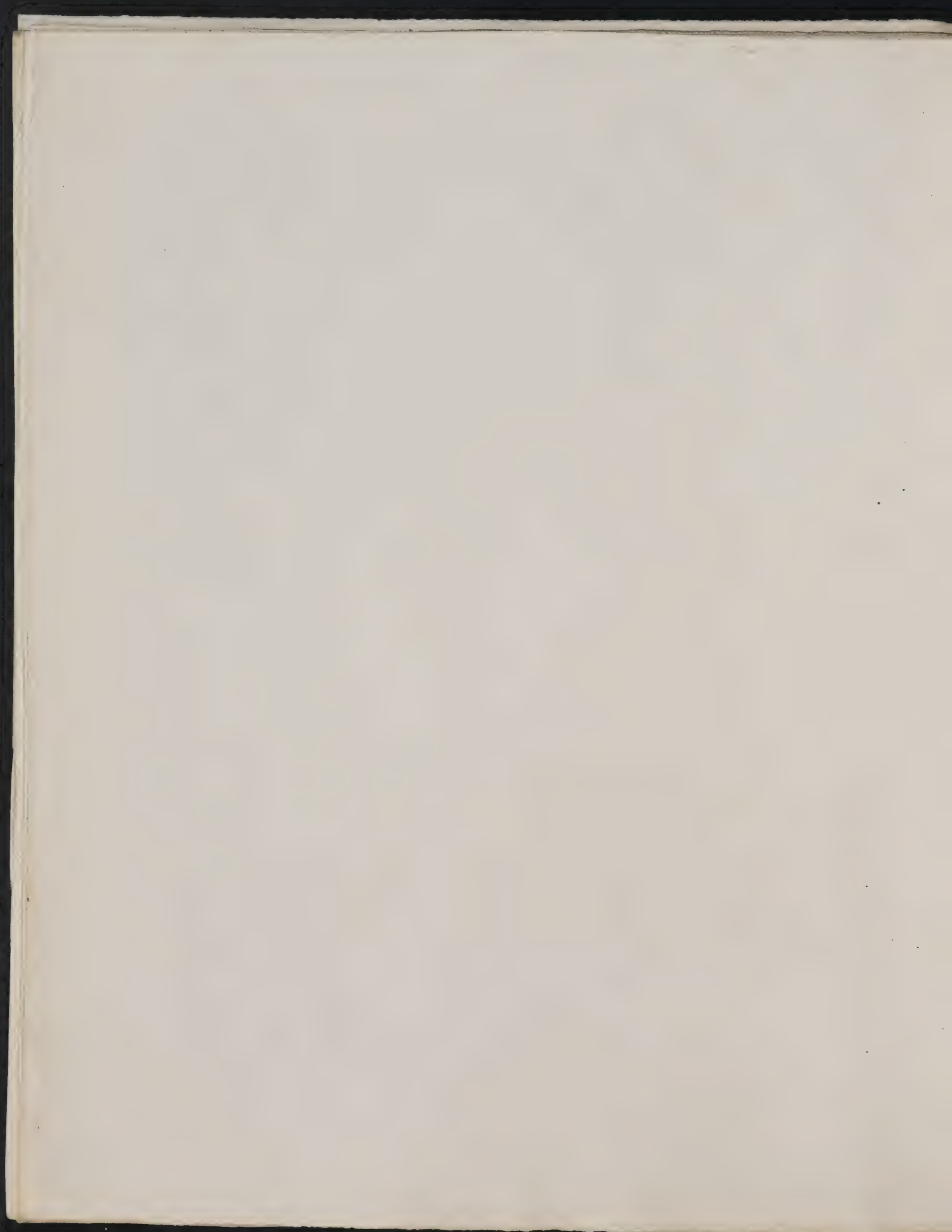
— Another copy of the same, wanting the front., bds., uncut, binding broken, inscription on fly-leaf, "Rev. Dr. Smith, with the Author's respects," £1 10s 1797

[Lamb (Charles) and J. White] Original Letters, etc., of Sir John Falstaff and his Friends, FIRST EDITION, frontispiece, autograph signature of J. Payne Collier, who states on reverse of title that Charles Lamb wrote the preface and also gives a short account of White, olive morocco, a 3-line fillet round sides, panelled gilt back, fore-edges uncut 12mo. For the Author, 1796

6. Original Letters, &c. of Sir John Falstaff and his Friends, and now first made public by a Gentleman, a Descendant of Dame Quickly, from genuine MSS. which have been in the Possession of the Quickley Family near 400 Years.

THE late imposture is now so completely detected and abandoned, and its author withdrawn to a distance from the public eye; it is too much to ask 3s. and 6d. for the short-lived amusement of an indifferent imitation of the epistolary correspondence of Falstaff, especially when so many genuine letters of his remain unedited.







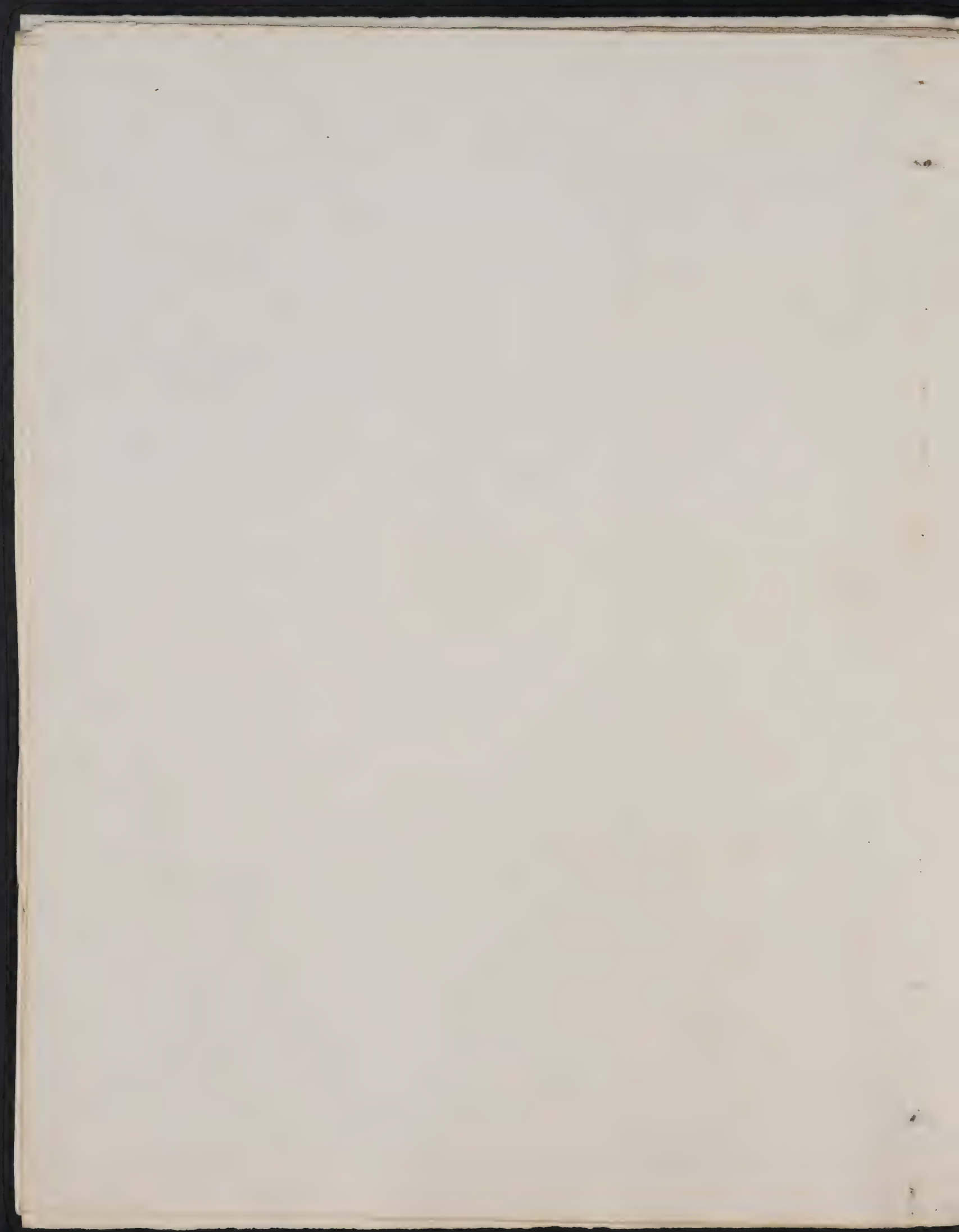
Reynolds, Frederick

The Fool of Fortune, A Play Performed at Covent  
Garden Theatre 29<sup>th</sup> Oct. 1796.

~~pub<sup>d</sup> 29-10-1796 by.~~

Fortune's Fool: A Comedy In Five Acts as performed  
at the Theatre-Royal, Covent-Garden By Frederick  
Reynolds; Author of Speculation - Dramatist - Page -  
How To Grow Rich - Notoriety, &c. Dublin: Printed  
for P. Wogan, P. Byrne, J. Rice, W. Porter, H. Fitzpatrick,  
N. Kelly and G. Folingsby. 1797.







Chalmers, George N<sup>o</sup> 1

An Apology for the Believers in the Shakspeare Papers  
which were exhibited in Norfolk Street  
London 1797 8<sup>vo</sup> pub<sup>d</sup> July 1797 by.

CHALMERS's (G.) Apology for the Believers in the Shakspeare Papers exhibited in Norfolk Street, two vignettes, 1797—A Supplemental Apology for the Believers in the Shakspeare Papers: a reply to Mr. Malone's answer, two vignettes, 1799—2 vols, 8vo, half russia, 7s 6d

A Supplemental Apology for the Believers in the  
Shakspeare Papers being a reply to M<sup>r</sup> Malone's  
Answer

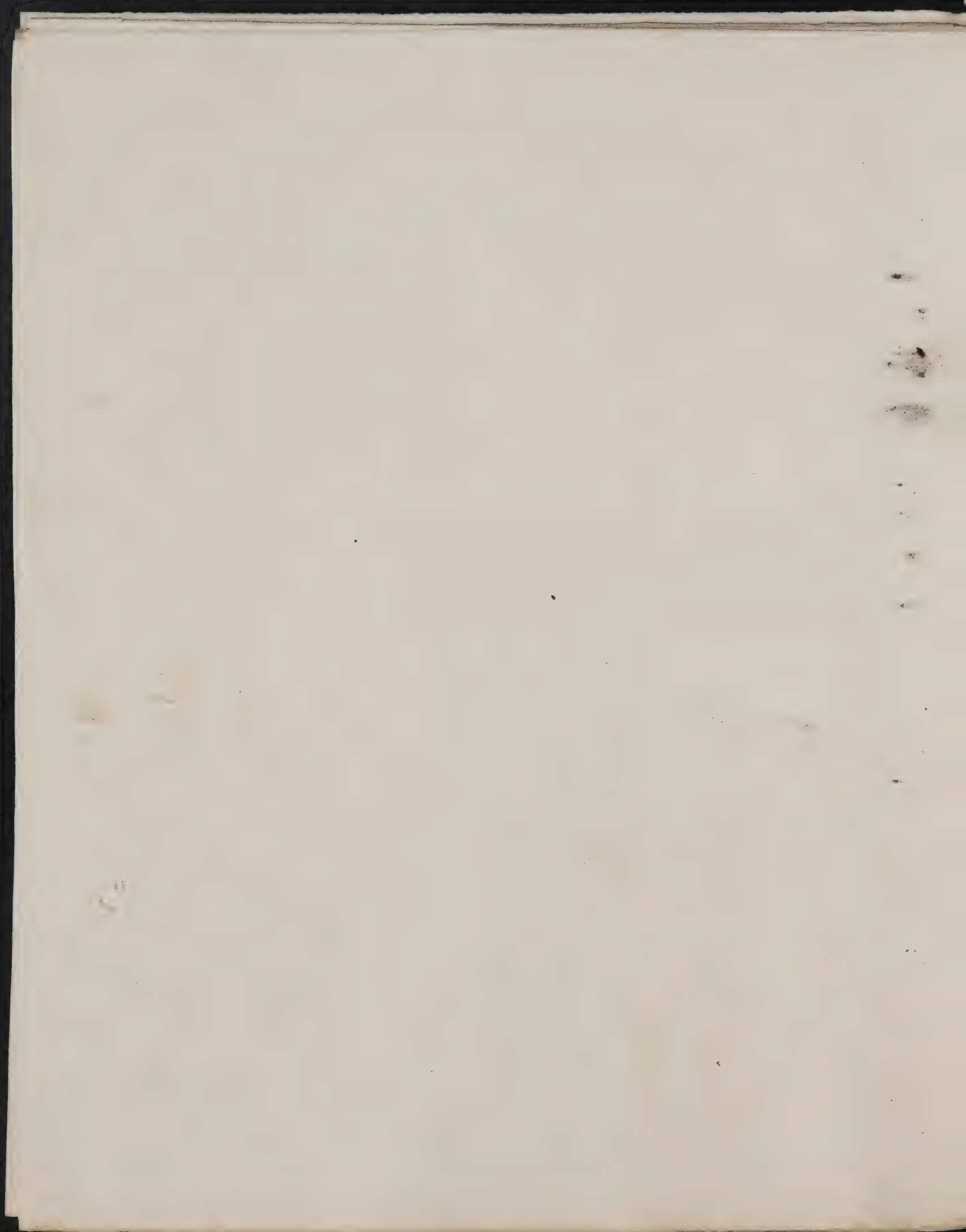
London 1799. 8<sup>vo</sup>

CHALMERS (George). A Supplemental Apology for the Believers in the Shakspeare-papers: being a Reply to Mr. Malone's Answer, which was early announced, but never published. 8vo., boards 1799

With a few pencil notes in the autograph of Robert Browning, including the following note on page two of the Introduction:—"Any person of ordinary ability, who is not conversant in the language of Poetry, may detect the spuriousness of the Rowley Poems, by merely applying his own understanding."

An Appendix to The Supplemental Apology for the  
Believers in the Supposititious Shakspeare Papers.  
Being the Documents for the Opinion Hugh McAuley  
Boyd wrote Junius Letters. By George Chalmers F.R.S.A  
London 1800. 8<sup>vo</sup> Printed by Luke Hansard, Great Turn-  
stile Lincoln's-Inn Fields For Thomas Egerton, Whitehall. 1  
It is illustrated with a fac-simile letter of Hugh Boyd's







Caulfield James

N<sup>o</sup> 15

Enquiry into the Conduct of Edmund Malone Esq concerning  
the MS. Papers of John Aubrey F.R.S. in the Ashmolean Museum  
Oxford. London 1797. 8<sup>vo</sup>

Attributed to James Caulfield in the Bodleian Catalogue.  
In Halliwell Phillips' "Hand List of upwards of 1,000 vols.  
of Shakespeariana" 1862, it is stated in reference to this work  
"very scarce - Sir James Prior when writing his 'Life of Malone'  
could not find it in any Public Library & was indebted to  
me for a knowledge of it from the use of the present copy."

There is a copy in the B.M. & which after perusal I  
find has no bearing on the Shakespearian Fabrication - but  
is a complaint against Malone of unfair treatment of  
James Caulfield in connection with the Aubrey MSS.

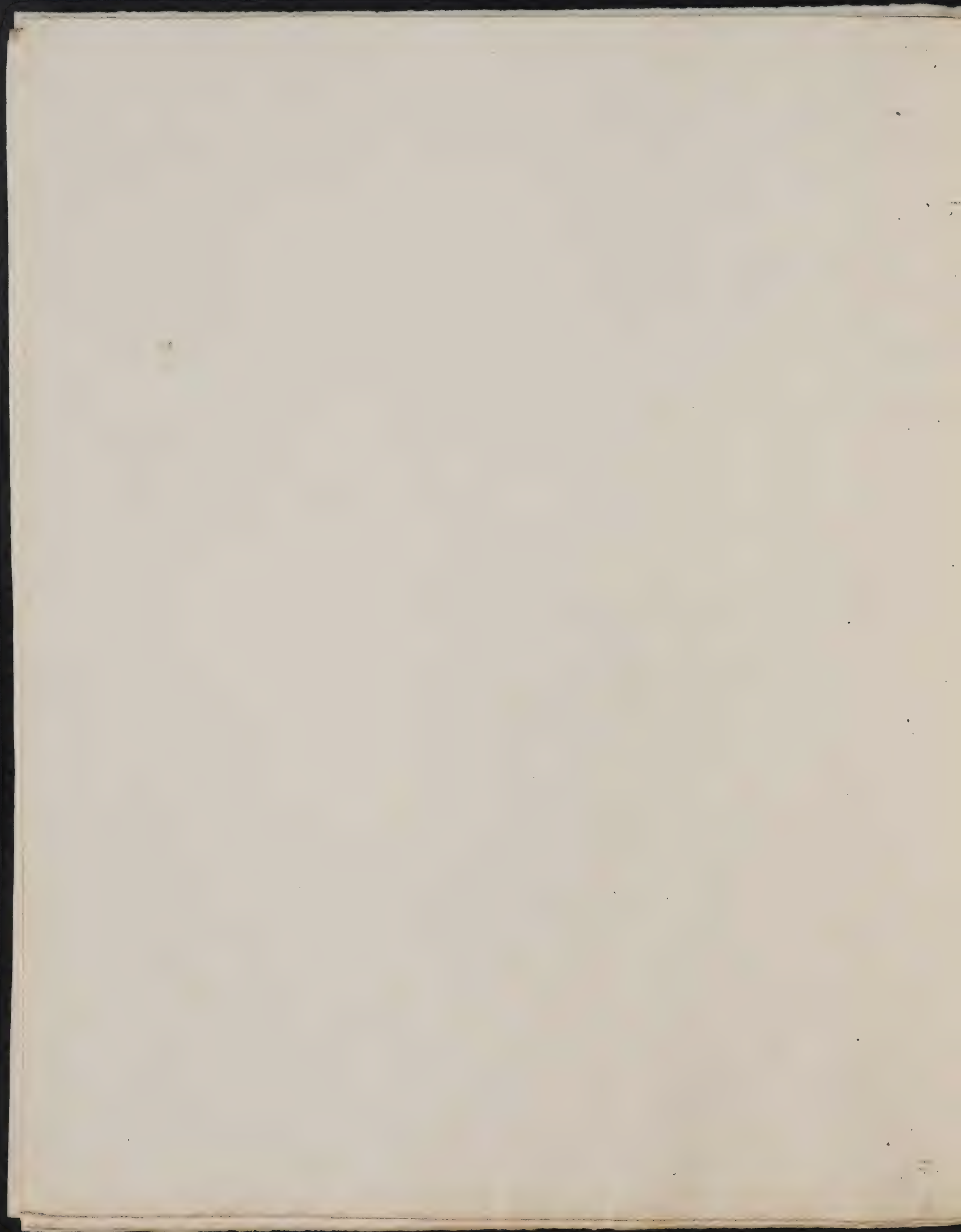
278. *An Enquiry into the Conduct of Edmund  
Malone, Esq. concerning the MS. Papers  
of John Aubrey, F.R.S. in the Ashmo-  
lean Museum, Oxford.*  
MR. M. is charged with procuring  
to himself an exclusive right to trans-  
scribe and publish the tittle-tattle of the  
old Gossip Aubrey, in which Mr. Caul-  
field had anticipated him four years.  
*Non nostrum est tantas componere lites.*  
Mr. M's intention was announced on  
the cover of our Miscellany, 1795,  
and Mr. C. here announces part I. of  
"The Oxford Cabinet, or Aubreyan Mis-  
cellany," to be published March 1, 1797.

63. *The Oxford Cabinet; consisting of En-  
gravings from original Pictures in the Ash-  
molean Museum, and other public and pri-  
vate Collections; with Biographical Anec-  
dotes. By John Aubrey, F.R.S. and  
other celebrated Writers.*

THE character of Mr. Aubrey is  
drawn with tolerable accuracy in the  
account of him in the *Biographia Bri-  
tannica*; that "he was a man of good  
natural parts, much learning, and in-  
defatigable application; a great lover  
of, and diligent searcher into, antiqui-  
ties; a good Latin poet; an excellent  
naturalist; but withal somewhat cre-  
dulous, and strongly tinged with  
superstition." He was one of the gos-  
siping anecdote-mongers of the last cen-  
tury, who have so many imitators in  
the present. He has transmitted to us  
a variety of tittle-tattle, intermixed  
with some history and particulars of  
personages of whom we should other-  
wise have been little acquainted.

But,  
as he had put down all he knew or  
heard, it requires great discernment in  
his readers to discriminate the gold  
from the dross, the truth from the lies.  
He furnished A. Wood, who was the  
counterpart of himself, but not blest  
with so good a heart, with a number of  
particulars which he has not faithfully  
acknowledged. The competition, if it  
deserve that name, between Mr. Ma-  
lone and the present editor, has been  
noticed in vol. LXVII. p. 1042. Mr.  
Caulfield now fulfills his engagement,  
and publishes the first of his six parts,  
illustrated with portraits of Dr. Wil-  
liam Aubrey, an eminent civilian (fa-  
ther of John), and of Thomas Parr; a  
view of Verulam house, built by Lord  
Bacon, between St. Alban's and Gor-  
hambury, and sold for the materials by  
Sir Harbottle Grimston, 1663 or 1666;  
and a plan of the fish-ponds at Gorham-  
bury. From a miscellaneous quarto of  
32 pages, without preface or introduc-  
tion, it is hardly necessary to make  
extracts.







Hardinge George

Chalmeriana; or a Collection of Papers Literary & Political  
entitled Letters Verses etc. occasioned by reading a late  
heavy Supplemental Apology for the Believers in the Shaks-  
peare Papers by George Chalmers F.R.S.A. arranged &  
pub<sup>d</sup> by M<sup>r</sup> Owen Jun<sup>r</sup> of Paper Buildings Inner Temple  
assisted by his friend & clerk M<sup>r</sup> Jasper Hargrave -  
reprinted from the "Morning Chronicle" in which the first  
appeared. Collection the First. Nos. 1 to 12.  
London 8<sup>mo</sup> 1800

Mathias T. J.

The Editor, the Bookseller & the Critic an Eclogue from  
N<sup>o</sup> XII of Chalmeriana  
London 1800 8<sup>mo</sup>

Lowndes in his "Bibliot<sup>h</sup> Manual" says of Chalmeriana - "This infamous  
attack upon one of the most worthy of men was written by  
George Hardinge" & that the "Editor, the Bookseller & the  
Critic" is "by some attributed to T. J. Mathias, author of the  
"Pursuits of Literature."





The London Review & Weekly Journal of Politics, Literature, Art and Society. Edited by D<sup>r</sup> Chas. Mackay who probably wrote the article "The Shakspeare Ireland Forgeries" which appeared October 1860.

Atlas Newspaper 1832

Tattler " 1832.

Oracle Newspaper 1795-6-7-8-9.

Morning Herald do " " "

" Chronicle do " " "

Evening Newspaper " " "

Times " " "

Edinburgh Evening Courier 1795-6.

True Briton 1795-9

Morning Post do

St. James's Chronicle do

Morning Advertiser do

Gazetteer do

Telegraph do

English Chronicle do

Star do

London Packet do

The Watchman

The Tomahawk do

Observer do

London Recorder do

Critical Review do

London Evening do

British Critic do

Public Ledger do





Nichols, John F.A.S.

Biographical Anecdotes of Wm. Hogarth with a Catalogue of  
his Works Chronologically arranged & occasional remarks.  
1781 London 8<sup>vo</sup>

Nichols, John F.A.S. & the late Geo. Stevens F.R.S & F.S.A.

The Genuine Works of Wm. Hogarth Illustrated with Bio-  
graphical Anecdotes, A Chronological Catalogue & Commentary

Nichols, John. Literary Illustrations VII. 8.

Deutsche Monatschrift V. 143. 1796 & Vols. 142 1797.

J. J. Eschenburgh Leipzig 1797. 8<sup>vo</sup> This was a translation of  
the Shakspeare MSS. into German with a critical inquiry into their  
Ireland's Forgeries von Oberlehrer Vorbrudt Beilage zum <sup>authenticity</sup>  
Jahresbericht der Realschule in Meissen für des Schulghr  
1884-85.

Mathias - Thos. Jas.

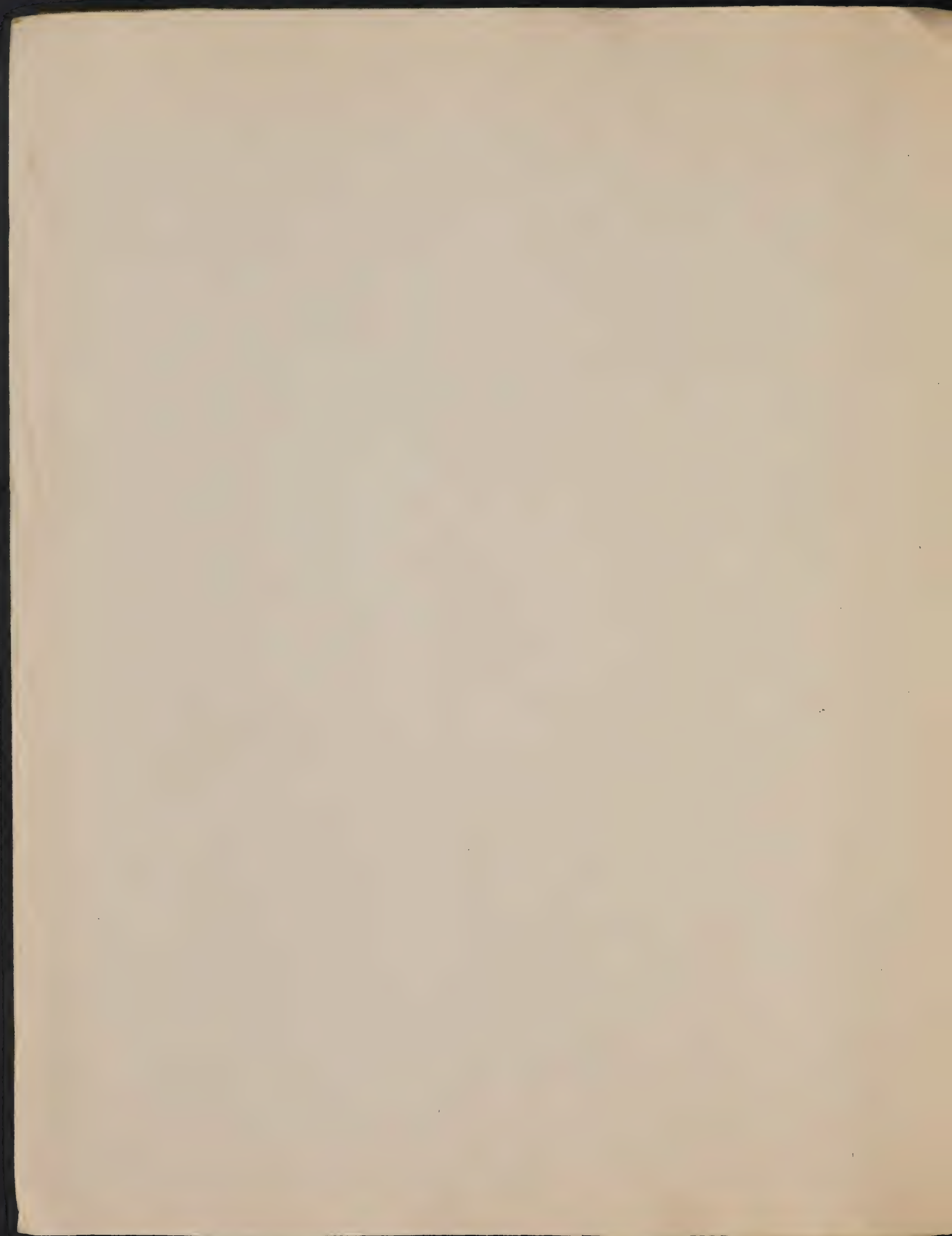
The Pursuits of Literature. A Satirical Poem in Four  
Dialogues 8<sup>vo</sup> London 1799.

A New Biographical Dictionary of 300 Contemporary Public Cha-  
racters, British & Foreign of all Ranks & Professions, London 1825.

Borden, James

An Inquiry into the Authenticity of various Pictures and  
Prints which from the Decease of the Poet to our own times  
have been offered as portraits of Shakspeare 8<sup>vo</sup> illus.  
London 1824.

The Life of Mrs Jordan including Original Private Correspondence etc  
with portrait 2 vols. 8<sup>vo</sup> London 1831.





Moore, Thos. Memoirs of the Life of the Rt. Hon. Richard Brinsley Sheridan London 1825.

Sheridan - A Biography by W. Fraser Rae London 1896

Sheridan From New & Original Material including a MS. Diary by Georgiana Duchess of Devonshire by Walter Sichel London 1909.

Fitzgerald, Percy *Sketch*

Earle Wm. *Donnelly's*

The Eclectic Magazine March 1849. (New York)

Sharpe's London Magazine Vol. 8. 1848.

Household Words No 122 Vol. 5. July 24<sup>th</sup> 1852.

Willis's Current Notes for December 1853.

All the Year Round Vol 26. P. 205. 1871.

Fraser's Magazine Aug 1860 (Article by T. J. Arnold)

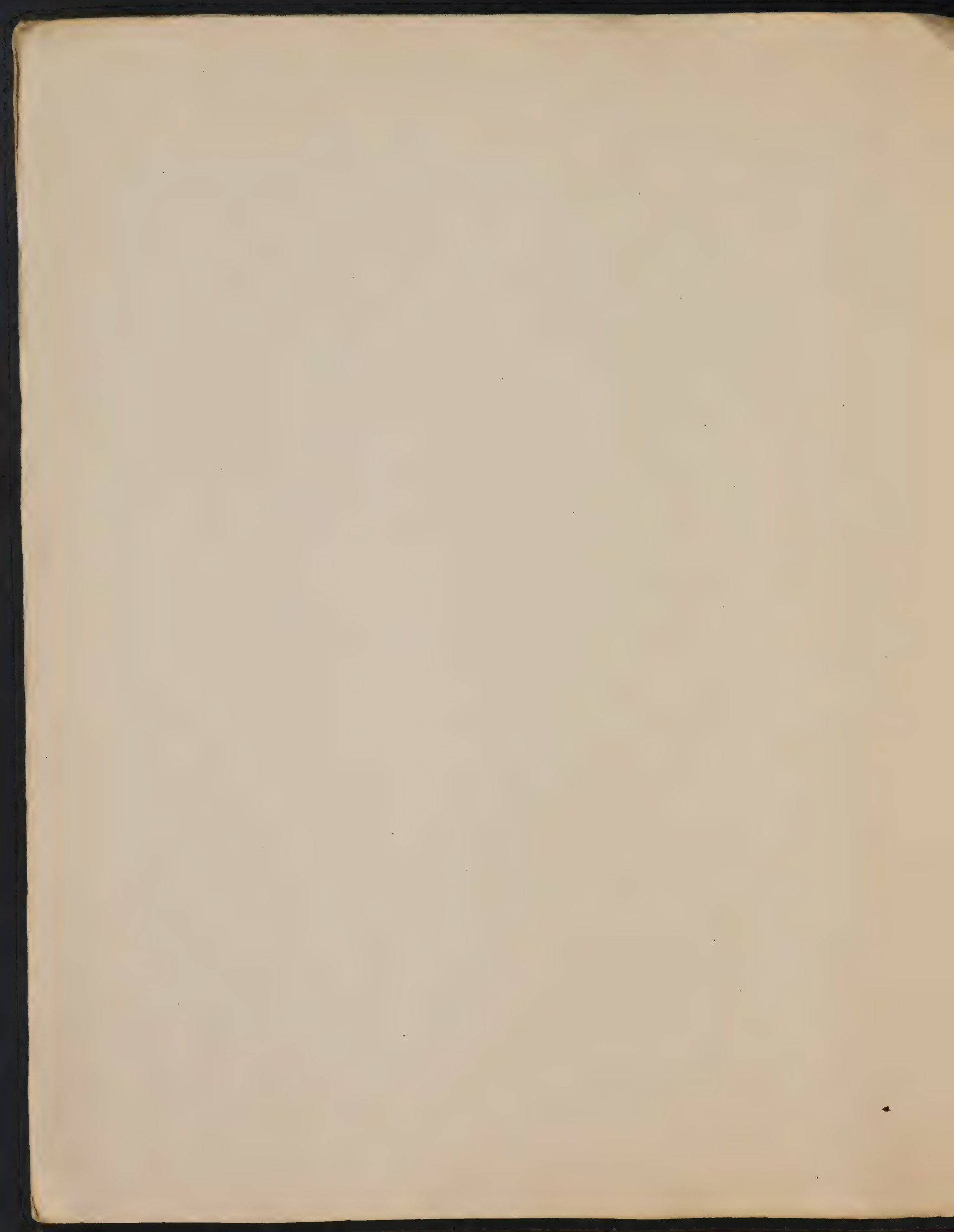
Cornhill Magazine - Old Series Vol. 39. pp. 577. 1879

Prior, Sir James

Life of Edmund Malone, Editor of Shakespeare with Selections from his MS. Anecdotes London 1860 8vo

Watson, Rev<sup>d</sup>. John Selby M. A. M. P. S. L.

The Life of Rich<sup>d</sup> Porson M. A. Prof. of Greek Cambridge University from 1792 to 1808. London 8vo 1861.





Montgomery, H. R.

Famous Literary Impostures, A Series of Essays  
London 12 mo.

Donaldson W. Fifty Years of Green Room Gossip or Recollections  
of an Actor (gives some information respecting Montague  
Talbot) 1881.

The Bazaar, Exchange and Mart Oct 26<sup>th</sup> 1891 & Nov. 2<sup>nd</sup> 1891.

The Century Magazine Oct 1882 (Some Letters of Charles Lamb to  
John Howard Payne)

Horace Walpole's Letters ed. Cunningham IX. 110

Genest's History of The Stage VII. 245.

Lowe, R. W. Bibliographical Account of Theatrical Literature

Dictionary of National Biography - Article - Ireland Samuel by  
Sidney Lee, 1892.

(Fenlon R.) A Tour in Quest of Genealogy through several  
parts of Wales, Somersetshire & Wiltshire in a Series of Letters  
To a Friend in Dublin etc together with Various Anecdotes and  
Curious Fragments from a Ms. Collection ascribed to Shakespeare  
By a Barrister. London 1811.

The Anti-Jacobin 1<sup>st</sup> Jan<sup>y</sup> 1798 (Containing The Duke & The  
Taxing Man by Chief Baron Macdonald)

Croft, Herbert

Love & Madness - A Story too True in a Series of Letters  
between Parties whose Names would perhaps be mentioned  
were they less known or less lamented. London 8<sup>vo</sup>.





Neill, Samuel.

Shakspeare, A Critical Biography and an Estimate of  
the Facts, Fancies, Forgeries etc. 8<sup>vo</sup> London 1861.

Lownde's Bibliographer's Manual

Reference see - Shaksperiana, Ireland, Joan of Arc,  
Chalcographimania, Scribbleomania, Voltaire, Maid of Orleans

Bibliotheca Parriana

Ingleby, Dr C. Mansfield, LL.D.

The Shaksperian Fabrications or the MS. notes of the  
Perkin's Folio Shewn to be of Recent Origin with an  
Appendix on the Authorship of the Ireland Forgeries  
8<sup>vo</sup> London 1859.

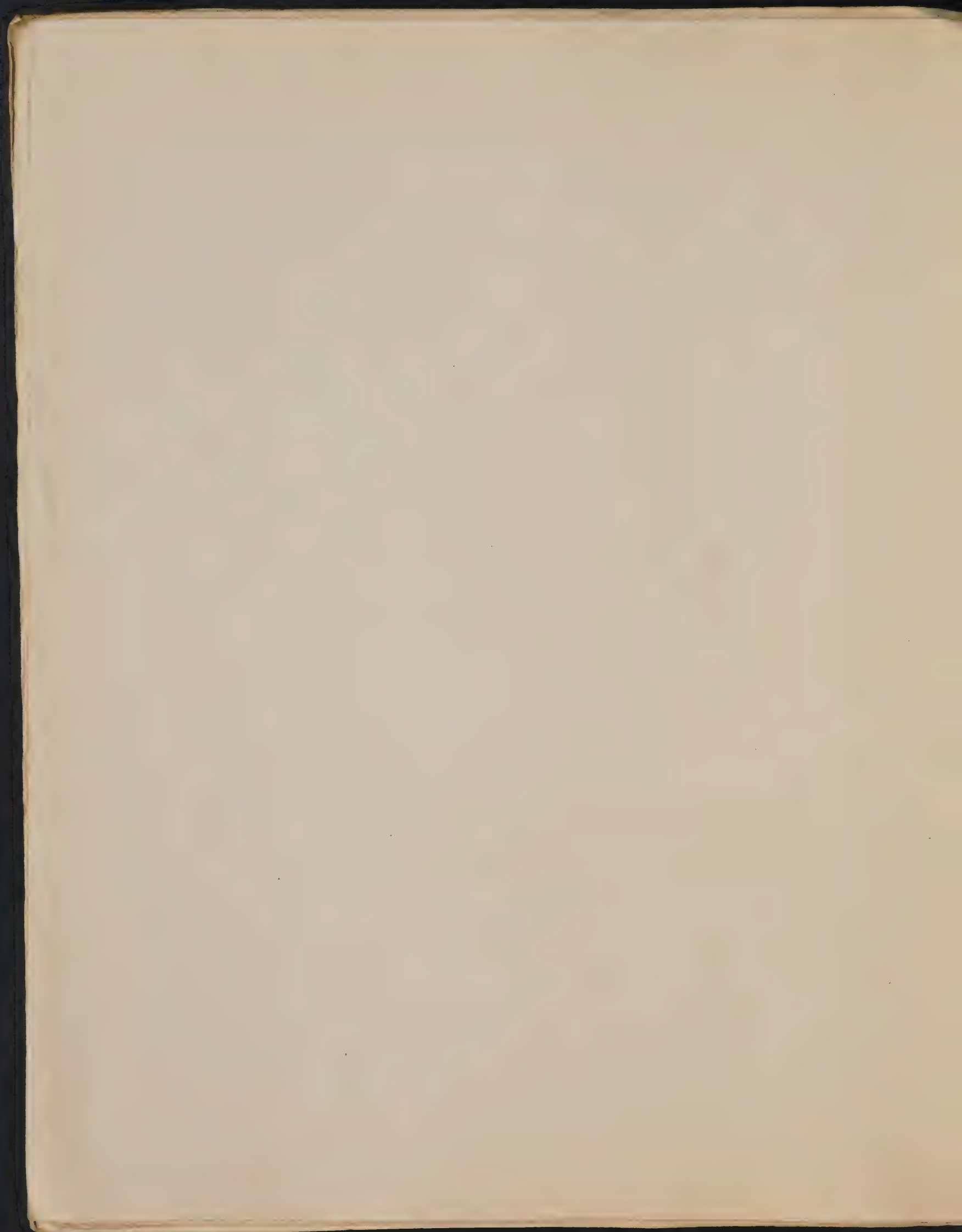
A Paper Read before The Royal Society of Literature  
March 27<sup>th</sup> 1878

The Man and The Book 1877-81

Latham, Dr John M.D. F.R.S.

Facts and Opinions concerning Diabetes London 1811.

Catalogue of the Miscellaneous and Dramatic Library etc of the late  
Charles Mathews Esq. Containing the Unpublished Writings and Literary  
Productions of the late Mr Wm. Hy. Ireland which will be sold by  
Sotheby and Son Aug. 19<sup>th</sup> 1835 and three following days





*The Monthly Mirror 1795-99.*

*The Freemason's Magazine 1795-99.*

*Analytical Review 1795-9.*

*European Magazine do*

*English " do*

*Gentleman's " 1794-1835*

*Edinburgh " 1795-99.*

*Real John Bull 21<sup>st</sup> April 1822.*

*The London Review A Weekly Journal of Politics, Literature,  
Art and Society 1860.*

*Romance of London by John Turbiss.*

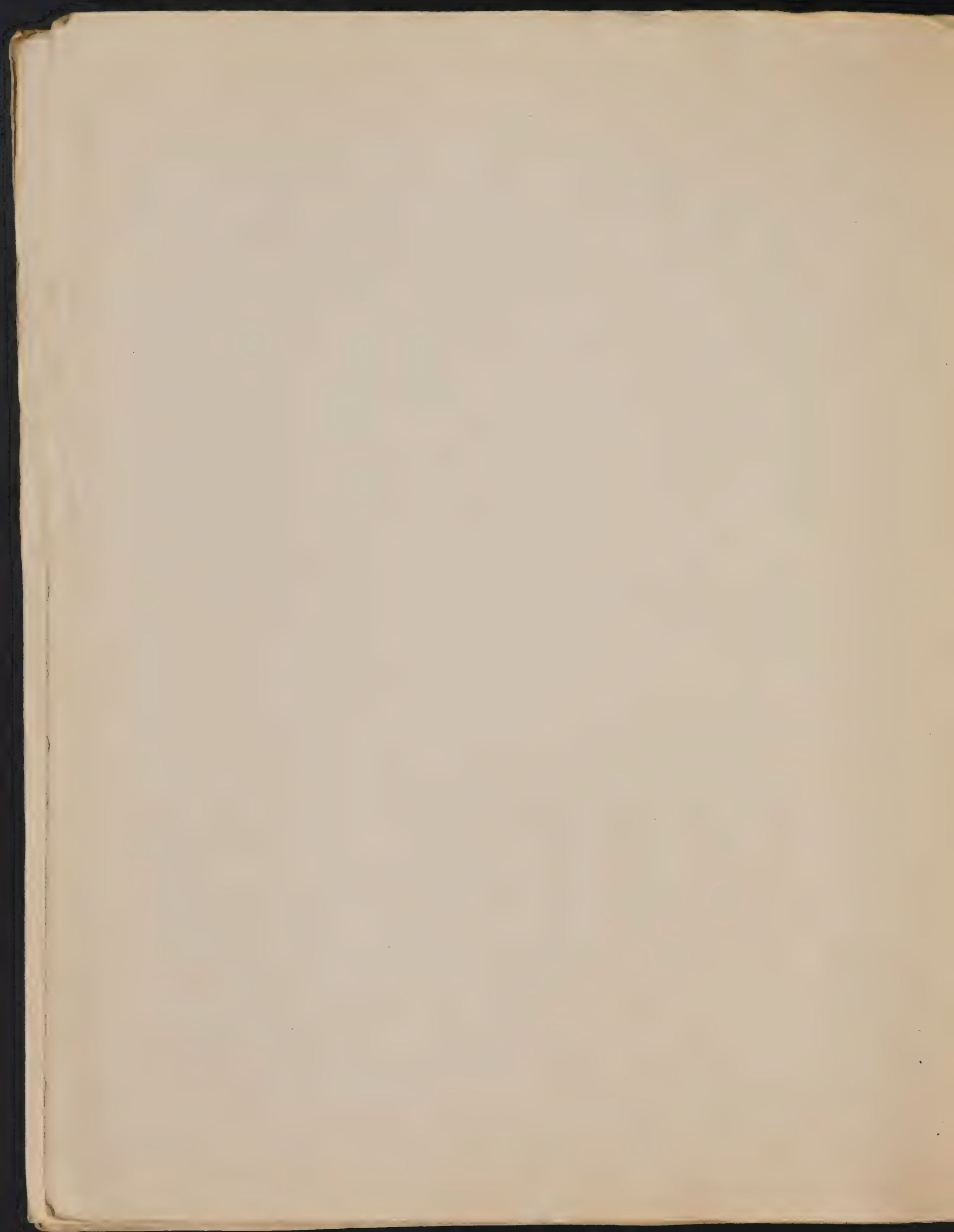
*Century Magazine Oct. 1882.*

FARRER (J. A.) *Literary Forgeries, with  
an Introduction by Andrew Lang, 8vo,  
cloth, 3s 6d 1907*

W. H. Ireland's *Shakespearean Forgeries—The  
Forged Letters of Byron and Shelley—The  
Ballad Forgeries—The Tragedy of Chatterton—  
The Shame of Lander, &c.*

Hodgkin (John Eliot) *Rariora: being Notes on some of the  
Printed Books, Manuscripts, Historical Documents, Medals,  
Engravings, etc. collected by J. E. Hodgkin, 3 vol. illustra-  
tions (a few in colour), and facsimiles, wants title to vol. II,  
original buckram, g. t. 4to. n. d.*

Halliwell-Phillipps (J. O.) [4 days' sale; Shakespeareana, etc.],  
*Newspaper Report inserted, half calf gilt*  
*imp. 8vo. Sotheby, Wilkinson & Hodge, 1889*





Biographical Historical & Chronological Dictionary  
by John Watkins 3<sup>rd</sup> edition 1807. 2 vols 8<sup>vo</sup>  
In the part relating to Samuel Ireland, there is a  
MS. note by Wm. Hy. Ireland explaining his father's  
bankruptcy.

The Talk of the Town by James Payn 1855

Recollections, Political, Literary, Dramatic & Mis-  
cellaneous of the last Half Century by the Rev. J.  
Richardson In 2 vols 1856. 8<sup>vo</sup>

Shaksperian Frauds - The Story of Some Famous  
Literary & Pictorial Forgeries by Wm Teggard  
N.D. 8<sup>vo</sup>

Catalogue of the Library of John Dent sold  
by Evans 1827

Cobbett's Weekly Register for April 1824 & January  
1825 & May 1835

The Maid of Bath, A Comedy by Sam<sup>l</sup> Foote 1778

Memorials of Shakspeare The Poet's Will Reproduced  
& the Indentures of Conveyance & Mortgage of Shakspeare's  
house in Blackfriars in fac. simile.



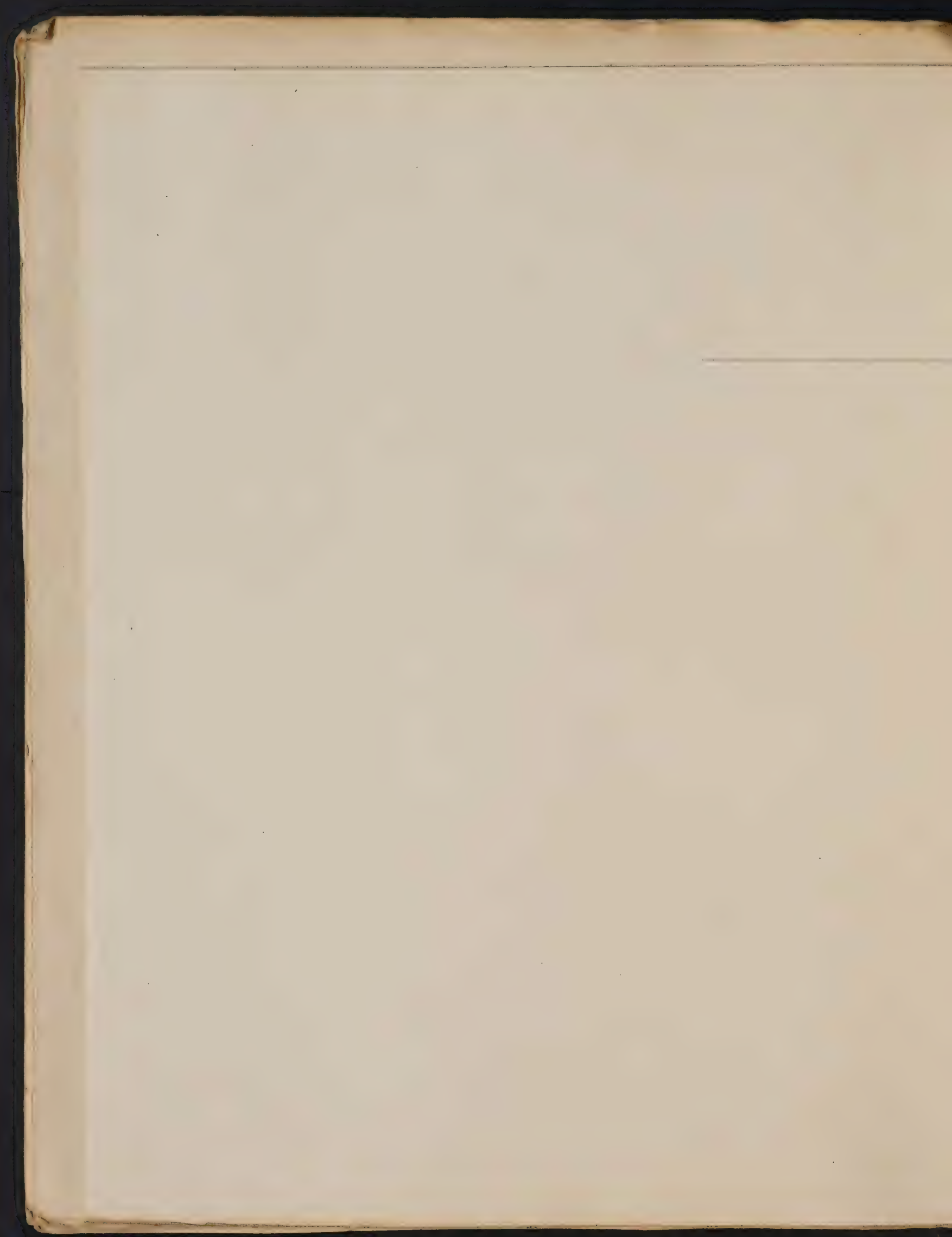


Bookman's Journal and Print Collector April 1922

Frazer's Magazine January 1833. Article "Asinarii  
Scenici"

Catalogue of Wm. Shakspeare's Works. of the  
Barton Collection by James Mascovini Hubbard  
in the Boston Public Library (U.S.A.) 1878

Lea. H.C. Ireland & the Shakspeare Forgeries





Portraits, Prints, Caricatures etc. relating to the  
Ireland Family.

Ireland, Samuel Portrait painted by Wm. Hamilton R.A.  
Sold in Chas. Mathew's Sale by Sothebys in 1835.

" " Large Oval Etching from the above by  
S. I. The B. M. copy is dated Oct 1785  
in pen & ink.

" " Pen & Ink drawing (by his daughter Jane)  
made after he was attacked by Diabetes.  
This portrait is inserted in an extra-illus  
copy (probably S. I.'s own copy) of his  
"Picturesque Tour thro' Holland, Brabant  
& a part of France. In G. H. L.'s Collection

" ~~Anna Maria~~ Engraving by S. I. with Jane Irwin  
seated at the Harpsichord.

" " " Miniature by Jane Ireland about 1793

" Jane Ozias Humphrey painted a miniature of Miss Ireland  
but it is lost with many others.

" Anna Maria, Jane } Drawing by S. I. when they were  
& Wm. Hy. } children (about 1782) This was  
sold by Sothebys in Chas. Mathew's  
Sale in 1835.

Anna Maria Freeman In the Quise copy of W. H. I.'s Specimens  
of his fabrications is a drawing of a lady  
and underneath is written in W. H. I.'s hand  
"Outline of the likeness of my beloved Mother

\* George Henry Harlow (1787-1819) studied first under Hendrick de Cort, passing thence to Samuel Drummond's studio, and ultimately, advised by the Duchess of Devonshire, he began to work with Lawrence. Harlow, who had very considerable talent, won in his earlier days some fame as a historical painter and afterwards painted portraits with considerable success. Canova, the sculptor, thought highly of Harlow's abilities, and he was elected a member of St. Luke's Academy in Rome. On returning to London in 1819 he was afflicted by a throat trouble, which caused his death at the age of thirty-two.



## Portraits etc relating to the Ireland Family Cont.

Ireland Wm. Hy. Miniature by Jane Ireland when W. H. I. was about 20 years of age. See Miniatures by Jane Ireland in this work.

" " " Engraving of the above by Mackenzie about 1803.

The B.M. copy of this is described as "Bust to L. oval with fac-simile of autograph Stipple  $3\frac{3}{8} \times 2\frac{3}{4}$ ."

I have never seen a copy with the autograph fac-simile & believe the B.M. copy was a proof before letters & the autograph an original one by W. H. I.

A Miniature of W. H. I. lay on James Hilder's (of Grays Inn Lane) desk for some years. Its fate is now unknown. Possibly the miniature by S. Drummond

" " " "Drawn from life & etched by Silvester Harding 1798 AET. 21. H. I. r. profile Stipple  $4\frac{5}{8} \times 3\frac{3}{4}$

I have a copy of this by Wm Ridgway. G. H. I.

" " " A. Chalk sketch by Harlowe in 1814. It was inserted in Chas. Mathew's copy of W. H. I.'s Specimens of his own fabrications

" " " Miniature in middle life on Ivory by Samuel Drummond & now in Shakespeare's Birthplace - presented by Dr Mansfield Ingleby. Note on back of Miniature ~~in W. H. I.'s autograph.~~



## THE FARINGTON DIARY.

June 4. 1804. Copland told me he had lately sat to Drummond A.R.A. for a portrait large as the life for which he paid only 2 guineas the price he has for length portraits. He paints them at one sitting and which takes abt. an Hour, and he usually makes them very like. Drummond told Copland that he was originally in the Sea Service which he quitted and was 6 months as a Clerk in the City where he attended at Office from 6 in the morning till 8 or 10 at night. Notwithstanding he having a passion for drawing he only allowed himself 4 hours rest & the remaining time he practised drawing.

He left his clerks place & got money by making drawings /portraits/ at 5 shillings and half a guinea, - from which he advanced to his present practice. He is abt. 35 years old.

Note- Samuel Drummond portrait & his- torical painter, was born in London. In 1765, says one authority, 1774 says another. His father had to leave Eng- land for fighting on the side of "Bonnie Prince Charlie" & Samuel, while a boy of fourteen, ran away to sea, & after some seven years of life on the "rolling main" he became a landlubber.

Many of the drawings referred to appeared in the European Magazine.

He exhibited portraits at the Society of Artists in 1790, entered the Royal Academy Schools in 1791, began to con- tribute to the Academy in the same year, became an Associate in 1800, and later, Curator of the painting school.

Portraits by him are in the National Portrait Gallery, & his "Admiral Duncan receiving the sword of Admiral de Winter" is at Greenwich Hospital. Before his death in 1844 circumstances com- pelled him to seek pecuniary assis- tance from the Academy.

A good Portrait of Sir J. Silvester, by S. Drummond, Esq. R. A. was published in the European Magazine for 1815; and he had just sat for his bust to Mr. Sievier, which is considered to be a cor- rect likeness.

## The Farington Diary

Samuel Drummond was elected A.R.A. in 1808.

Constable and I talked of the late election of Associates. He said Drum- mond is the King of a Pot-House and has such low habits and notions that he seemed unfit to be associated with men of rank at the Academy.

## THE FARINGTON DIARY.

March 27. 1808. Drummond called upon me. He told me he did not know where he was born, but he believed in Scotland.

That he was put apprentice to a sea- faring man at Whitby in Yorkshire and served several years. That he had been in three engagements at sea - That at 20 years of age he married a Widow who had five children. By her he had two children but she died at the end of 23 years from the time of their marriage. That he married a second wife about 14 years ago and has now 5 children by her. The children by his first wife died.

He said he is about 41 years old. He maintained his family by painting por- traits, which he can do very expediti- ously, in 1 1/2 hours and at one sitting. He has 5 guineas for a head only, 8 guineas for a three quarter portrait. His desire however, to study History and he has devoted so much time of late to this study, that he is 2500 out of pocket by it. He said his application had been very great, working from morn- ing till 10 o'clock at night and sometimes till 1 o'clock.

Note:- Samuel Drummond. A.R.A. was born in London.

He finds of late that his constitutio has suffered in some degree from this application. He expressed the disadvan- tage he laboured under in not being a Member of the R.A., it caused people to doubt his abilities.



## Portraits etc. relating to the Ireland Family Cont<sup>d</sup>

### Caricatures

Portrait of Samuel Ireland with letterpress indicating that he was the forger of the Shakespeare MSS. etched by J. Gilray pub<sup>d</sup> Dec 1<sup>st</sup> 1797 by H. Humphrey, 27 St James St. London. See further particulars in a further volume of this work

"The Oaken Chest" or the Gold Mines of Ireland a Farce 'the Earth have Bubbles as the Water has & these are <sup>of</sup> them'. Shakspeare.

Below this print are the following verses:-

In a musty old garret some where or  
another

This chest has been found by some  
person or other

Yet by whom is a secret that must  
not be told

For your mystery puzzles the young  
& the old

But the Chest being here the contents  
you shall see

Subscribe but four Guineas as part  
of my fee

The first thing I show you is a relic  
most rare

An astonishing Lock of the great  
Shakspeare's hair

And of which twenty rings more or  
less have been made



Nor a Single Hair miss't from this  
wonderful Braid

The next is the Manuscript play of  
King Lear

It is True Master Critic so pray do  
not sneer

In its own native form by no Editor  
dress'd

But in Adam Like Nakedness simple  
and chaste

An Original Sonnet I now shall pre-  
sent.

From Sweet Willy to Anna Hatherre-

Waye sent

Plainly telling in numbers so simple

and new

That Willye thye Willye to his Anna

still trewe

With drawings and leses and deeds

without number

And fifteen new Plays that have bin by

as lumber

Which shall soon be brought forward to

pleasure the town

All our pocketts to fill and our labour

to Crown

For genioux like Ours that's so little

regarded

Ought some way or other to be well

rewarded

Hark great Vortigern comes now ye

criticks be dumb

This is Shakespeare's I'll swear if 'tis

not 'tis a Flum.

Sold at N<sup>o</sup> 82 Lombard street & to be

had of all the Printsellers in London &

Westminster

The above caricature is by John

Nixon. 1796. (April <sup>Publ<sup>d</sup></sup> 2<sup>nd</sup>)

The figures are from left to right

Wm. Hy. Ireland, Anna Maria Freeman,

Samuel Ireland, Anna Maria Ireland

and Jane Ireland.

Engravings of

Sketches from Nature, by  
J. NIXON, 1795, title and 20 plates of Eccentric  
Personages;

London Mag. June 1818

John Nixon, esq. late of Basinghall-  
street; well known as a drawer of land-  
scapes, and as a merchant and special  
juryman in the City.

He was at one time Secretary of  
the Beefsteak Club. (about 1814)



Portraits etc. relating to the Ireland Family Ant<sup>y</sup>

Samuel Ireland's Bookplate with the Ireland Arms

Sotheby's - property of C.W. Skinner - sold 25-5-17

This cutting

Wm. Hy.

a Book-plate

seen one.

264. Book Plates (Ex Libris) A collection of 138 Early Pictorial specimens, lightly hinged and mounted in a volume, boards folio

\* \* \* Comprising amongst others the scarce one of William Hogarth; also the plate he did for J. Holland, the Heraldic painter; Major Alderton, by Cole; Chris<sup>r</sup>. Teesdale, military trophy; W. H. Ireland; a few engraved on wood, by Bewick, etc.

intimates that Ireland used

I have never however. G.H.L.

See WHI's copy of his  
own The Tower (1811),  
in our collection, with  
bookplate -

AF 26111-200





The Spirit of Shakspeare appearing  
to his Detractors.

Designed & Engraved by Wm. Hogarth  
& found by somebody in an old  
Chest

Tremble thou wretch,  
That hast within thee undivulged  
crimes

Unwhipped of justice

Shakspeare

Ah me, Ah me, O dear, O dear,

What Spectre's thus approaching  
here

Surely 'tis Shakspeare's injured  
Shade

It fills my soul with so much  
dread

It is, it is, thus on our knees

Let's strive his anger to appease.

O Father of the British Stage

Whose wit has charm'd from age  
to age

Pardon the base unworthy flame  
That burnt to rob thee of thy fame

But now the Solemn mockery's  
o'er

Thy gracious mercy we implore

We'll never more disgrace thy  
page

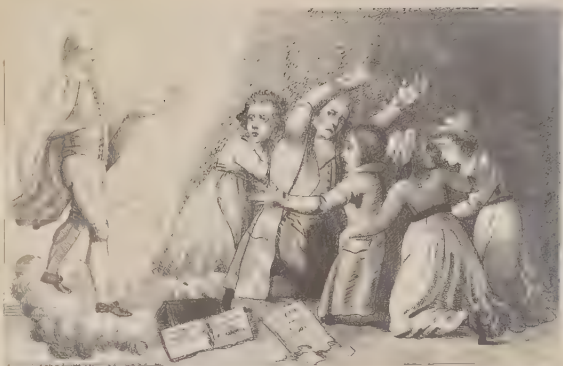
Our Brains were gone a pilgrimage.

The above caricature is by Sil-  
vester Harding. 1796.

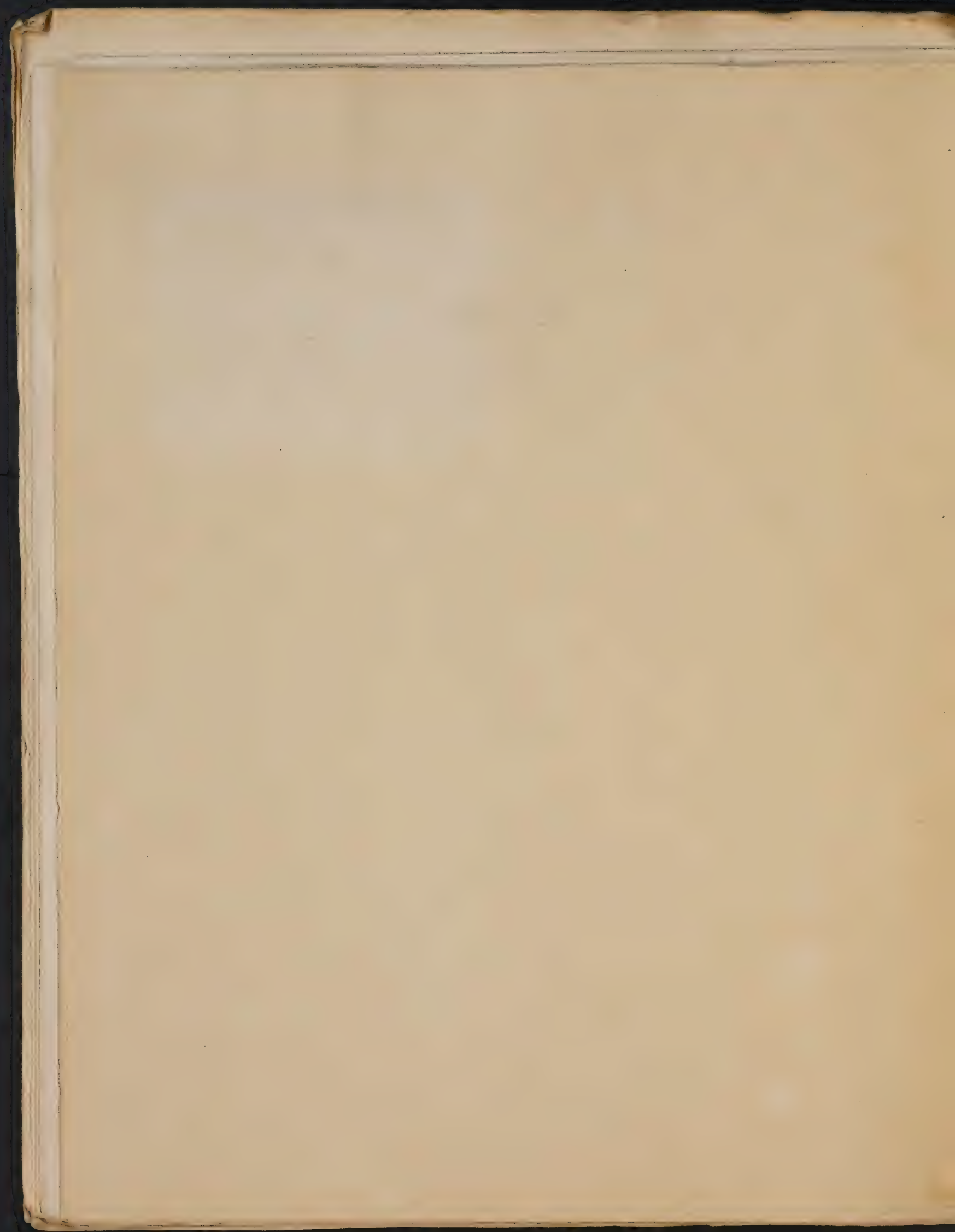
The figures left to right are

Shakspeare Anna Maria Freeman,

Samuel Ireland, Wm. Hy. Ireland



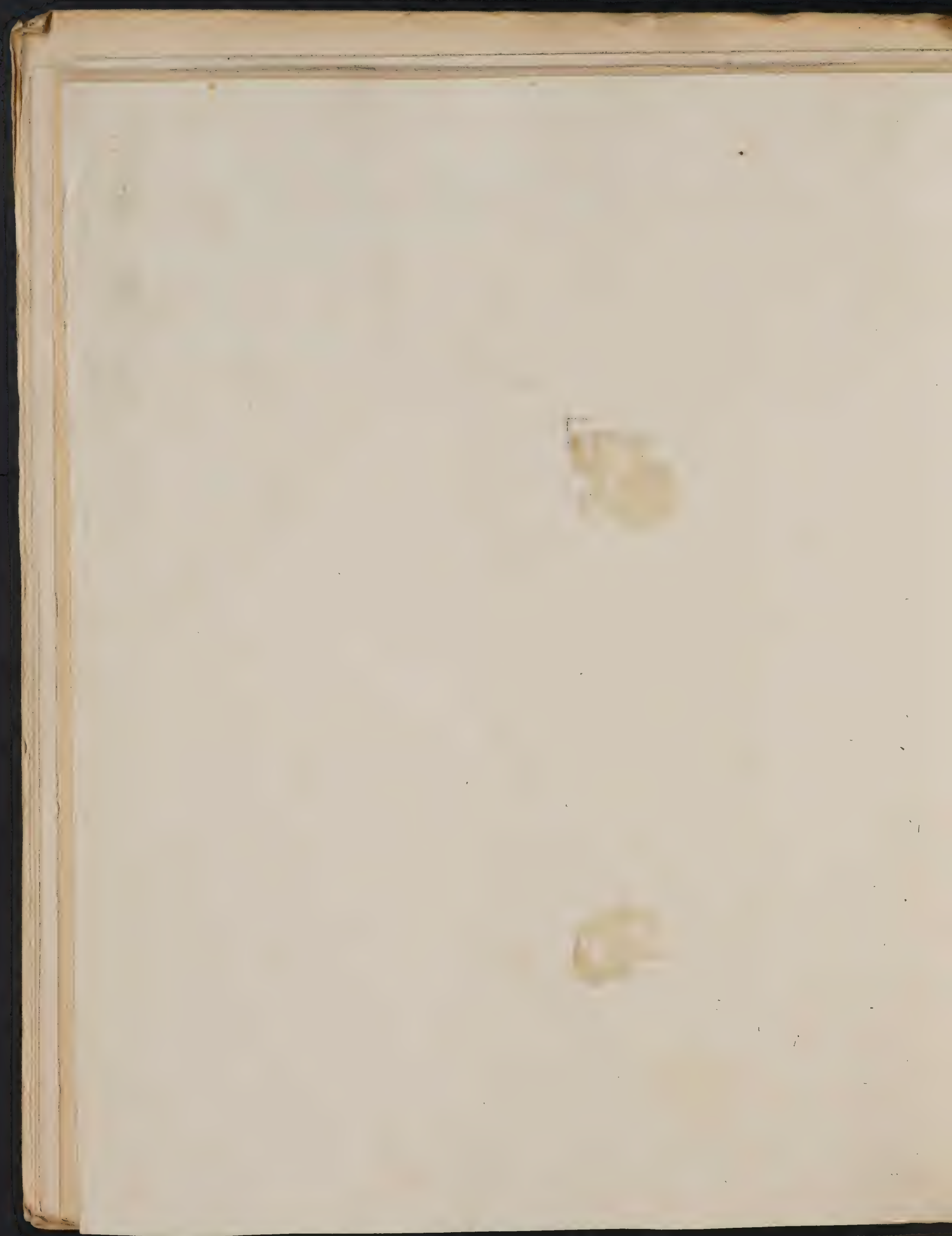
Anna Maria Ireland, & Jane Ireland.





—— Wivell's (A.) An Inquiry into the History, Authenticity, and  
Characteristics of the Shakespeare Portraits, *portraits*, 8vo, bds., *UNCUT, portrait of the*  
*Author engraved by Hall. inserted*, £1 10s 1827

SHAKESPEARE.—Wivell's (A.) Inquiry  
into the History, Authenticity, and Cha-  
racteristics of the Shakespeare Portraits,  
with the supplement, *portraits, plates, and*  
*facsimile*, 2 vols, 8vo, half calf and bds.,  
*scarce*, £1 8s 1827





*The Royal Eclipse; or, delicate Facts, exhibiting the secret Memoirs of Squire George and his Wife. With Notes. By Diogenes.* pp. 204. 7s. Hughes. 1807.

*Squire George and his wife*, the daughter-in-law and son of George Roy, Esq. with tolerable plainness shadow out certain personages about whom so many delicate facts have of late been so indelicately told. Both parties have their champions—The wife is here most hardly stated to be culpable, but she has had her defenders, and all that we know of the matter, which at all influences our opinion, is, that the man has taken his mare again, or, at least, they are in statu quo ante bellum, which is a strong argument in her favour.

\* The Phoenix was supposed, by ancient mythologists, to live five hundred years.

We think the present author rather severe on himself in this passage.

"Scandal-mongers ferret out anecdotes from holes and corners, with which they feed the public curiosity; and I blush to add, that WHILE GENIUS LABOURS TO IMPROVE MORALITY, AND STARVES IN THE ATTEMPT, THE VENALIST, WHO PAMPERS PUBLIC DEPRAVITIES, AT THE EXPENSE OF INDIVIDUAL FEELINGS, FATTENS ON THE SPOILS OF INFAMY." P. 157.

Two or three of his anecdotes follow here very naturally—Such infamy is scarcely credible!

"Fashionable Separation.—This is an almost indefinable term, and unlimited in its nature. SCANDAL—I do not say TRUTH—affirmed last winter, that the gay lord B— coming home rather unopportunistly, caught his lady in the arms of Lord F— his near relation. With polite non-chalance, the Cornuto, turning to his friend, said:

'My dear F— it will not do either of us any good to shoot the other; but you must still pay for peeping. Give me ten thousand pounds, and we are better friends than ever.'

Lord F— swore he was an honest fellow, and promised.

On cooler reflection, however, he thought the price of the indulgence altogether unreasonable, and remonstrated.

'Then give me 8,000l.' said the noble lord.

'Too much, by —?' replied the other—shaking his head.

'They compounded, and four thousand pounds was paid by Lord F— to Lord B— by virtue of which, said Lord B— hath vested in said Lord F— all his rights of *cuisage* and *jambage* which the said Lord F— enjoys *ad libitum*.

This elegant arrangement does not prevent the civil attentions of Lord and Lady B— to each other, when they meet in company. appeared, with her lord.—It cannot be true, and we will desire his lordship not to make himself uneasy by listening to such scandalous tattle.'

"In this amiable resolution, care was taken that Lord H— should hear the anecdote, embellished as it was by circulation. His lordship flew to the ranger, and by threats and bribery, learnt enough to satisfy his own mind of the fact. But as the proof was not enough for Doctors' Commons, he was prudently silent, and laughed at the story as a good joke." P. 82—84.

Thirdly and lastly.

"A lady of fashionable notoriety, who, a few years since, kept a gaming-table in one of the most fashionable squares, for the amusement of the fashionable world—was the mother of a large family, all of whom, it was remarked, were christened with *sir-names*.

'Don't be surprised, my dear,' she one day said to a *bonne amie*; 'ought not children to bear their fathers' names?'

"Yet this lady's house was the nightly rendezvous of haut ton after the opera, where such as did not play, promenaded through the apartments—how d'ye do-ing with all the female rank of the kingdom.

"Girls, just come out, were taken to these fashionable orgies, notwithstanding the reputation of the high priestess was well known."

hind the curtain have no deception in it, the and the virtues of morality, where they should extinct, and the prospect, with regard to the rising h life, is melancholy indeed! s against *Squire George's wife* are spread out into might easily, and more fitly, have been com- article for a newspaper. The writer's Latin is without a data," p. 169. "An errata of the

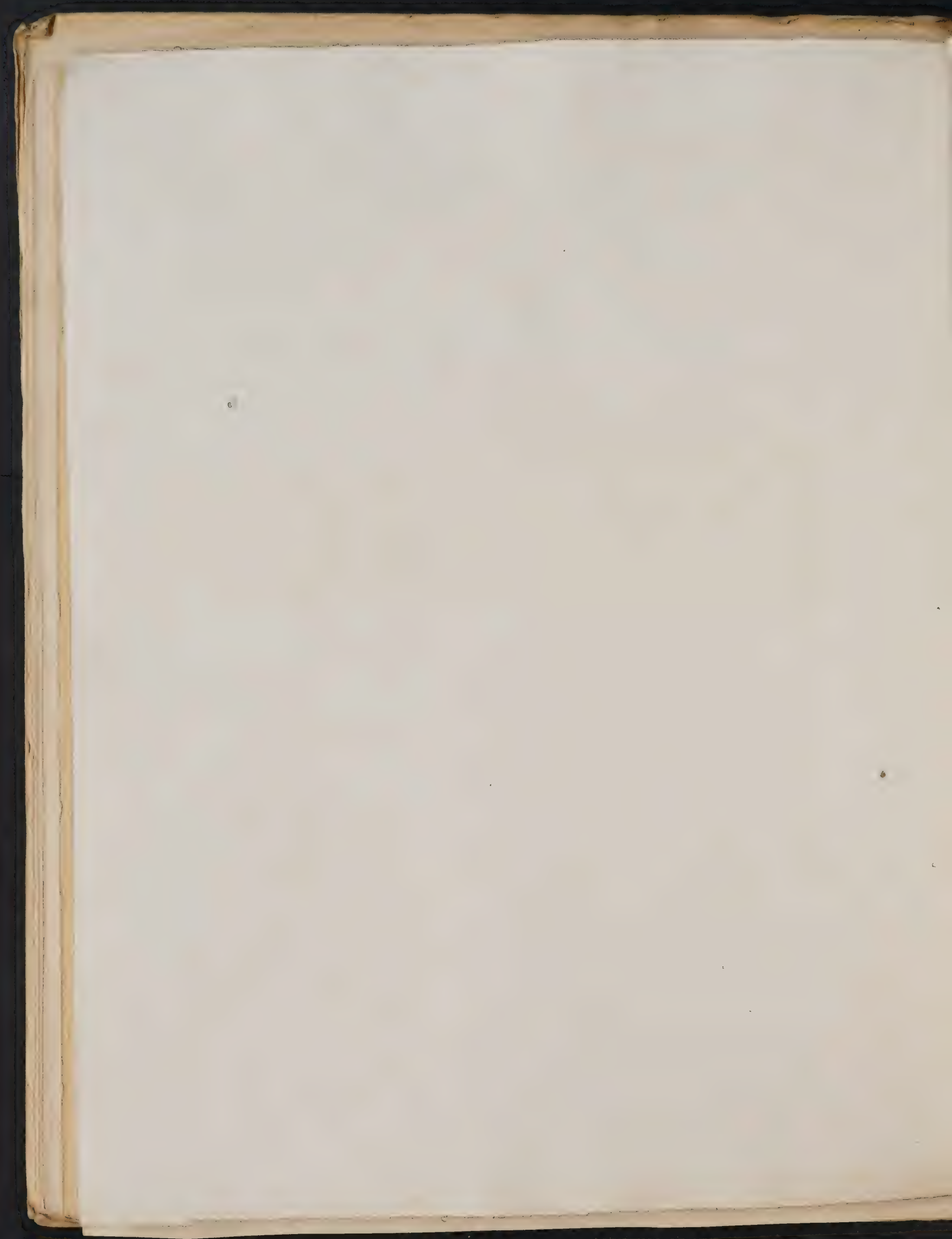
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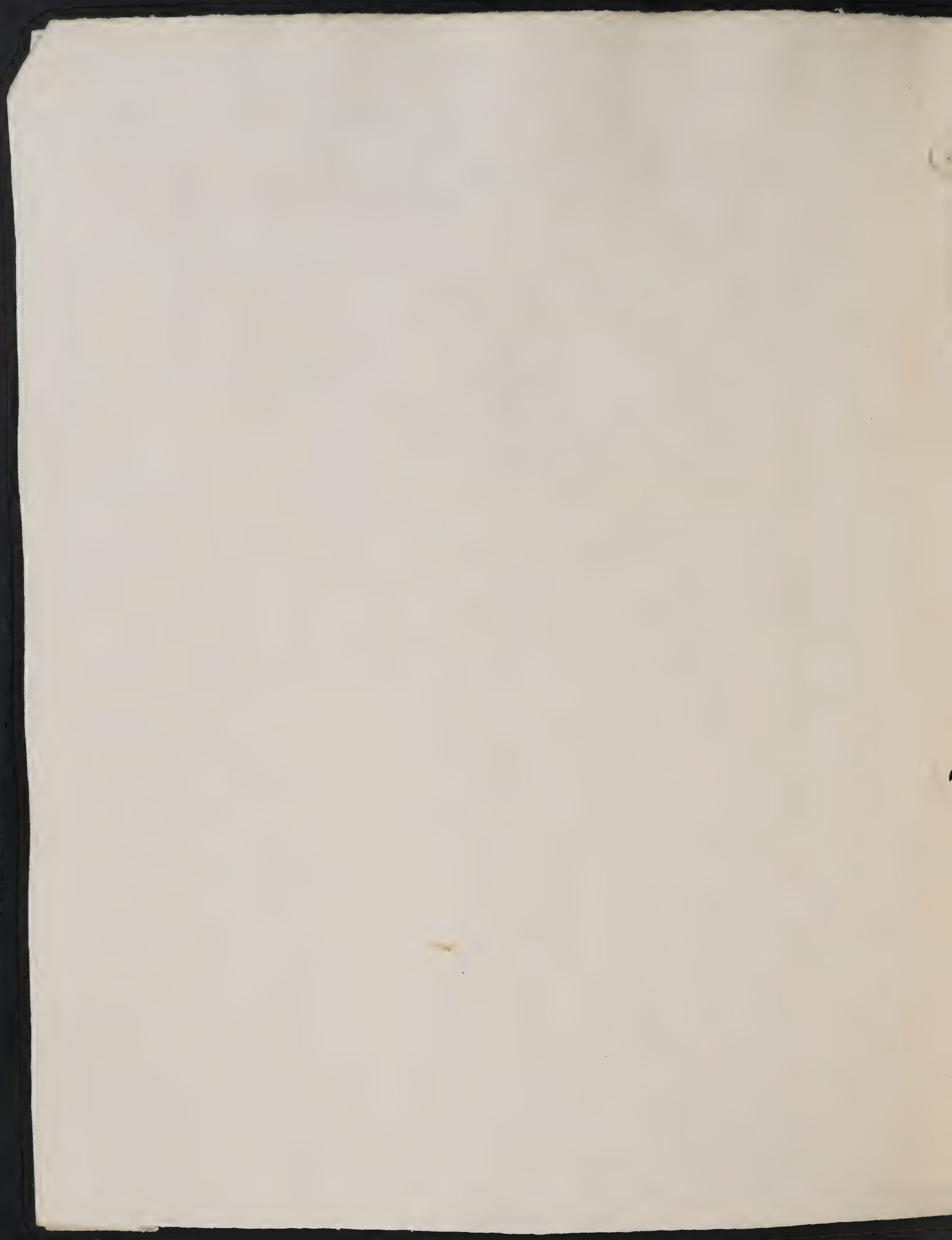
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After wading through these several articles, which make some 50 pages, we come to the introduction, which professes to prove many strange things; to wit—that gambling and gambling-houses were certainly founded by a demon, and that 'every gambler is, or has been or will be a robber.' These are but two subjects, but the introduction extends to quack doctors, lotteries, lodging-house keepers, &c. and contains no small share of scandal. In an article of some forty pages on the laws of gaming, we have the following notice of the successive laws against it in France:—

'The first law against the games of hazard, which appears in the national antiquities of France, is a decree (capitulaire) which separates gamblers from the communion of the faithful. This decree, a remarkable monument of the exercise of spiritual power of a secular prince, was employed against the vice of gambling, and by the most potent arm in his imagination; this law, then, is a proof of the necessity of its suppression. In fact, correction is not only intended by it, but vice is attacked, root and branch, whereby people are naturally inspired with a horror of doing wrong. In proportion, however, as the bonds of religion became weakened, and virtue less practised, the laws substituted for this infamous crime milder punishments; such as a denial of protection to some of the gambling-houses; and small fines were sometimes imposed on the *Administrateurs de Jeu*.

The decree of Orleans, issued in 1560, confounded in the same penalty gambling-houses and houses of prostitution. In 1615, the parliament of Paris showed an honourable energy in its remonstrances to the king on the detestable practice of gaming. The legislators who composed this parliament were right, when they said, in the preamble of their edict, that they had not degenerated from the virtues of their ancestors.

'The decree issued by Louis XIII. in 1629, contains rigorous penalties against gambling houses. "It is forbidden," said he (article 137), "and it is interdicted to our subjects, to receive in their houses any persons for the purpose of gambling."

"We declare," added this monarch, "from this moment, that all those persons who infringe this decree, or who prostitute themselves by exercising so infamous and detestable an occupation, shall be for ever rendered incapable of being employed in any situation under government." Article 138, it is forbidden to any person or persons to lend money for the purpose of gaming, under pain of being imprisoned, and of having all their goods confiscated, as seducers and corrupters of youth.

'A decree of parliament, dated 28 November, 1664, threatens to inflict on those who keep any house or apartment for the purpose of gaming, a pecuniary penalty for the first offence, and pronounces that the second shall be followed by the punishment of whipping at the cart's tail and the pillory. It were much to be wished that this law was introduced into Britain; especially for the correction of the Subscription and Club-house gentry in the vicinity of Pall Mall.

'These regulations were again put in force at Paris, in the year 1777, by a new decree of the parliament, dated the 12th December in that year, which, amongst other dispositions, commanded the lieutenant-general of police not to permit any games of hazard to be played throughout the kingdom.

'Lastly, in 1781, the virtuous Louis XVI. revived, by his decree of the 1st of March, the ancient laws regarding it. His council of state was obliged, when this decree was published, to acknowledge the general relaxation of French manners. The infamous pains were now only directed against those who would not pay the license imposed by the crown.

'The law of the 22nd of July, 1791, however, pronounces fine and imprisonment against the bankers and players.

'The decree issued by Napoleon Bonaparte, in opposition to this law, is, then, illegal. It has been reiterated by all enlightened Frenchmen, that the arbitrary power exercised in France, under the authority of this decree, is contrary to all law; yet, it is not a little astonishing that the present pious government still continues it in full force and vigour! In fact, if by the established constitution a majority in parliament is necessary to annul an existing law, or to create a new one, the chief magistrate of the state, commonly called a king, cannot legally, in the exercise of his executive authority, destroy, by his particular decree, the laws in existence. Thus the dispositions of the decree of 24th June, 1806, which emanate from the single act of Napoleon, are tyrannical and an abuse of power, because they authorize that which the law forbids; this decree was more than an encroachment on the legislative authority.'

A tolerably well-drawn, but exaggerated, description of the interior of a gaming-house, observations on the doctrine of chances, a description of various games, with several other miscellaneous articles on the subject, make up the remainder of this volume, which we fear will have little effect in lessening the vice it professes so severely to reprobate.





## THE LITERARY CHRONICLE

*Rouge et Noir. The Academicians of 1823; or, the Greeks of the Palais Royal and the Clubs of St. James's.* By CHARLES PERSIUS, Esq. 8vo. pp. 456. London, 1823.

If gaming be an universal passion, known alike to savage and civilized nations, its suppression will never be attained, unless, indeed, by a change in human nature, which has continued unchanged from the beginning of time. Like all other passions, it becomes criminal or injurious when indulged to excess; for pastime, as Shakespeare observes, is 'passing excellent when husbanded with modesty.' In its excesses it often produces the most fatal consequences; and the untutored African, who, when he has lost his all, sets his own liberty at stake, is not more culpable than the nobleman who places his whole fortune on the hazard of the die; and, if it proves adverse, plunges a wife and family from affluence into poverty and misery; and the world furnishes instances of the sort. We have known the owner of one of the most splendid mansions in town leave his wife in full possession of it in the evening, attended by a host of servants,—he has repaired to the gaming-table, and, in a few hours, returned, not only stripped of all his fortune, but he has actually lost his house and all its furniture, which he is compelled to quit next morning, in order to give possession to the more fortunate gambler. In less exalted circumstances, excessive gambling is often the parent of every vice, leading many to premature deaths, either by their own hands or in expiation of offences against the laws of their country.

Such is the subject that 'Charles Persius, Esq.' has taken in hand, and a very singular *melange* he has given us. He commences with an address to the reader, in which he abuses the King of Portugal, the Duc d'Angouleme and his army, and tells us that the eagle of Napoleon was invincible. An insulting dedication to a Royal Duke comes next, and this is followed by an equally insulting 'Avant-propos to Louis XVIII.,' in which, however, there are some honest truths respecting gaming in France. We have next 'Un mot en passant' to Sir Richard Birnie, on his activity in suppressing gaming-houses, and 'Le Dernier Coup de Pinceau,' on the conduct of Comte Anglès and the French police towards two English women;—this is, a very coarse attack in French.

After wading through these several articles, which make some 50 pages, we come to the introduction, which professes to prove many strange things; to wit—that gambling and gambling-houses were certainly founded by a demon, and that 'every gambler is, or has been or will be a robber.' These are but two subjects, but the introduction extends to quack doctors, lotteries, lodging-house keepers, &c. and contains no small share of scandal. In an article of some forty pages on the laws of gaming, we have the following notice of the successive laws against it in France:—

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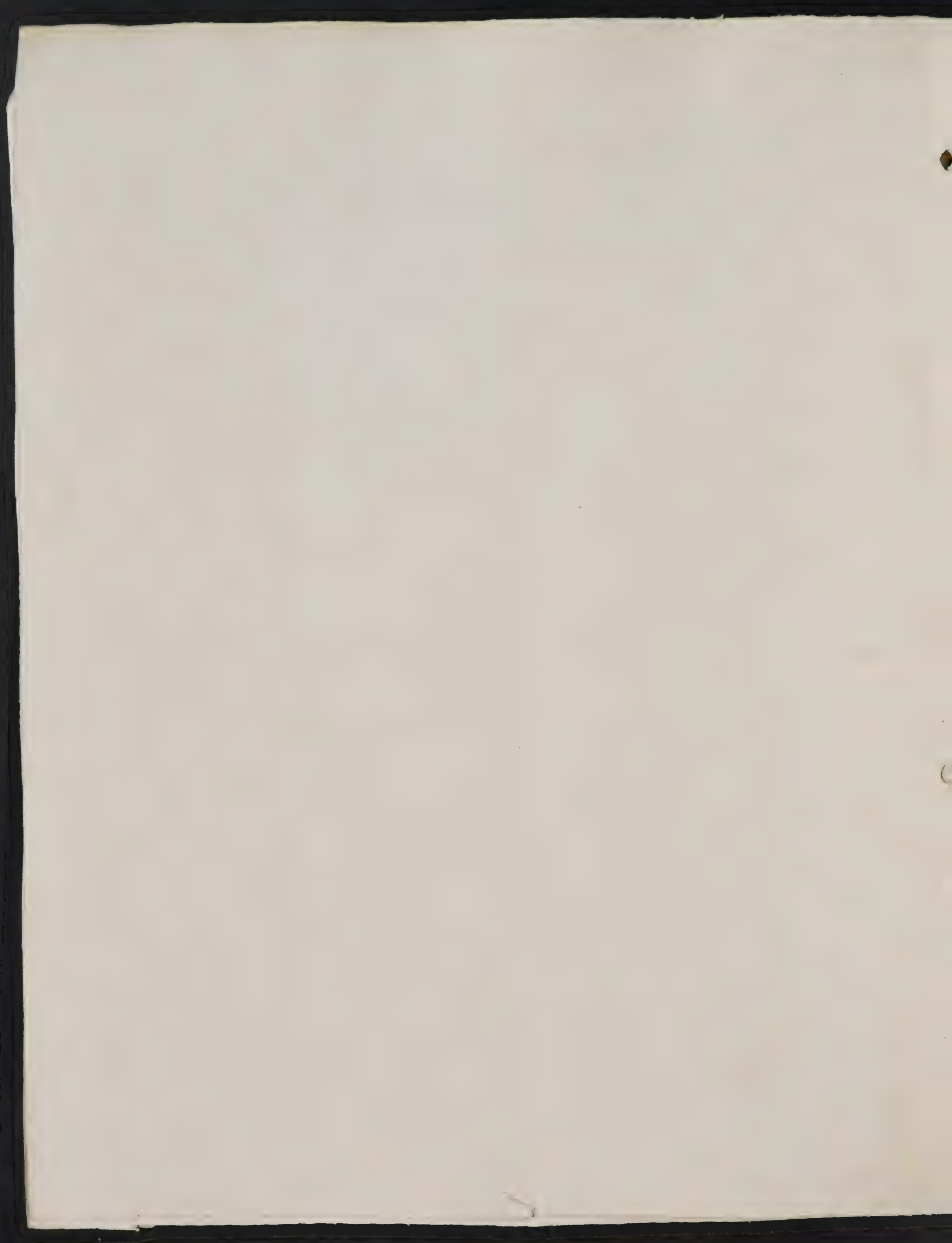
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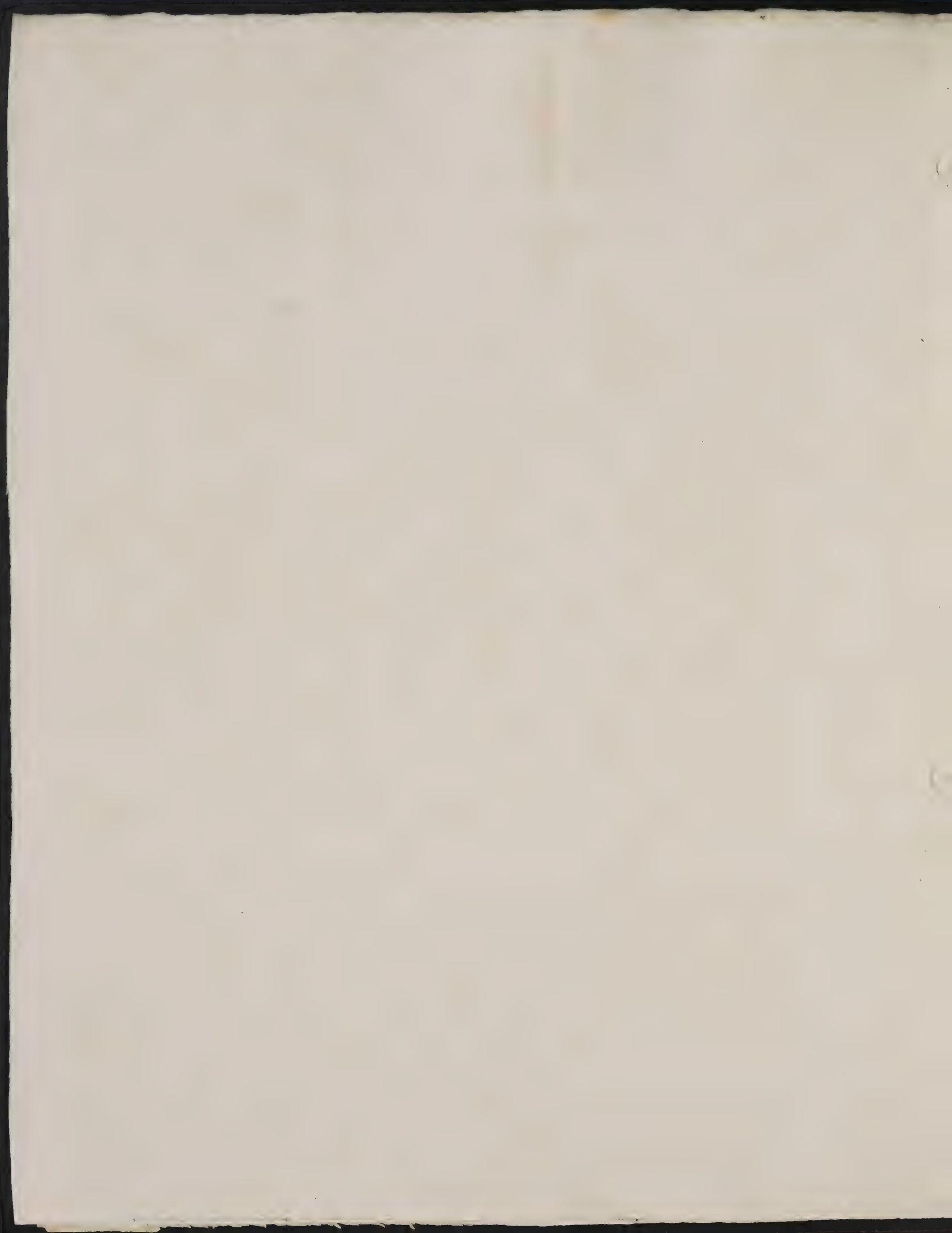
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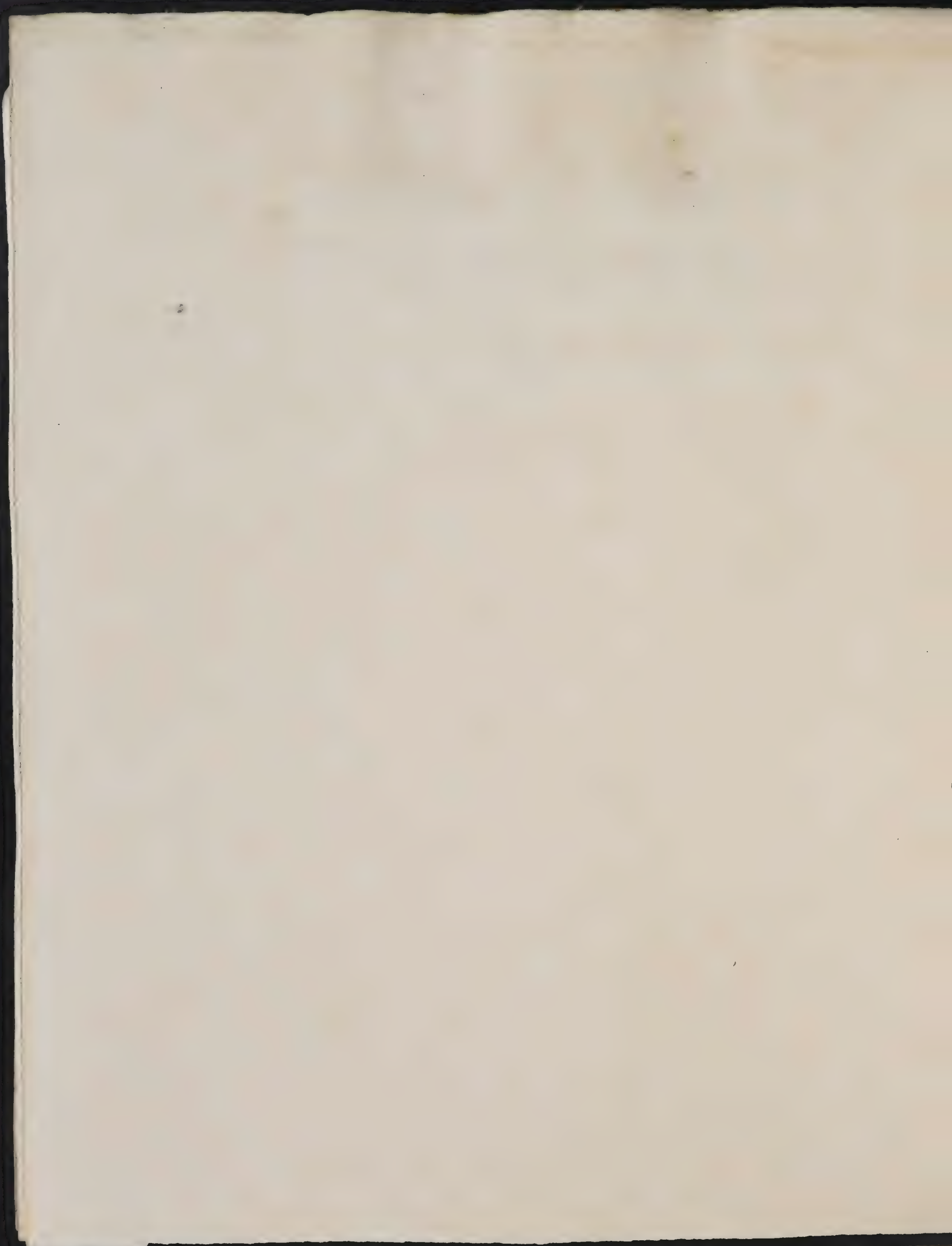




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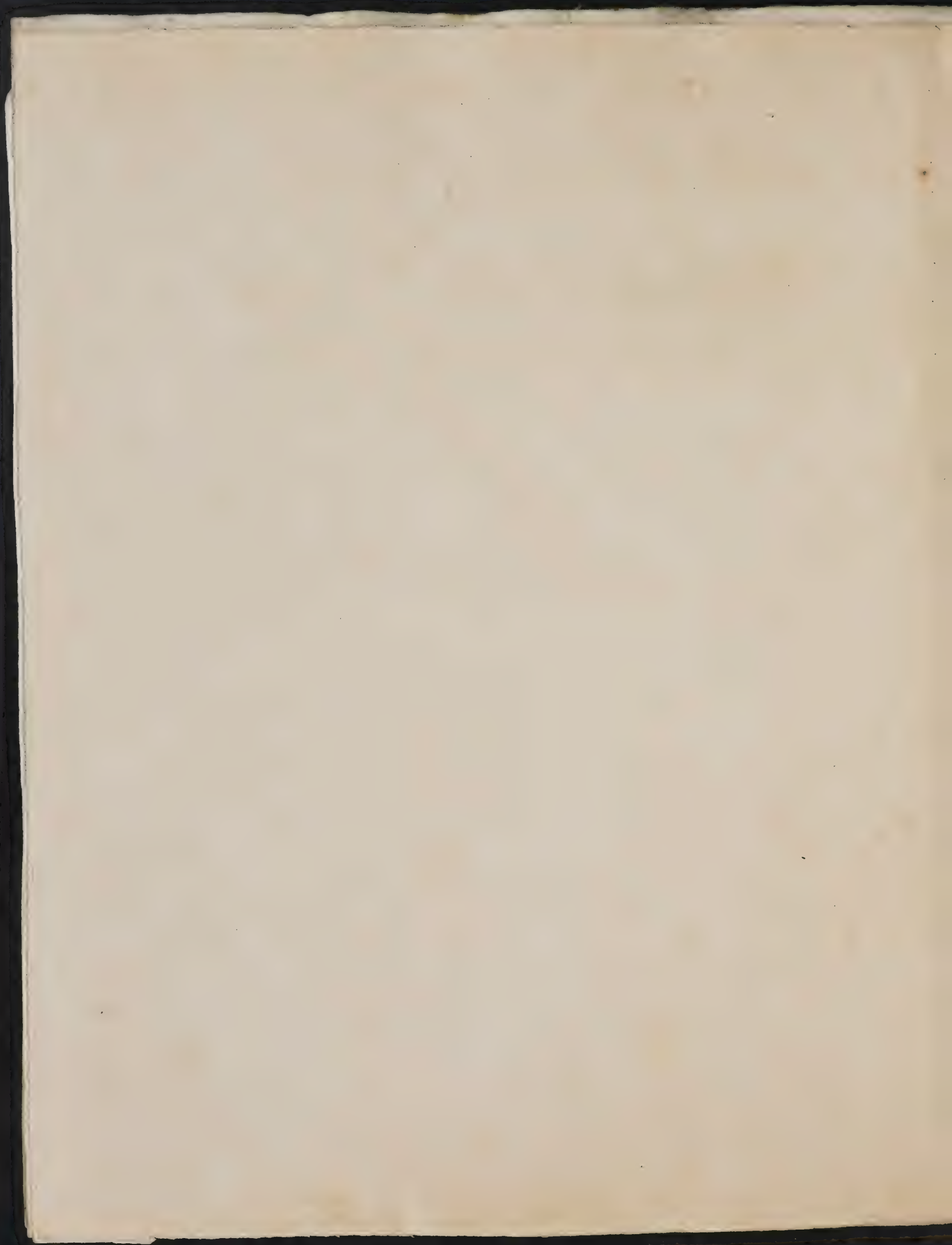
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Once more I visit you in statu quo  
Your high behest ambitious to fulfill  
And in an Epilogue exert my skill  
For Epilogue's you claim as 'twere by charter  
And who shall dare that claim away to barter  
Not I in sooth, for cherish'd by this court  
Boldly its Privilege will I support  
Nor suffer an Infingment on those Laws  
Which have been sanction'd with your kind applause  
The timid Hare that from the Hunter flies  
And in some lonely covert drops & dies  
Not more susceptible is she of fear  
Than I a Heroine to appear  
For the rash enterprise condemn me not  
On my Eschutchion tho it cast a blot  
A brave Woman like I was resolv'd to know  
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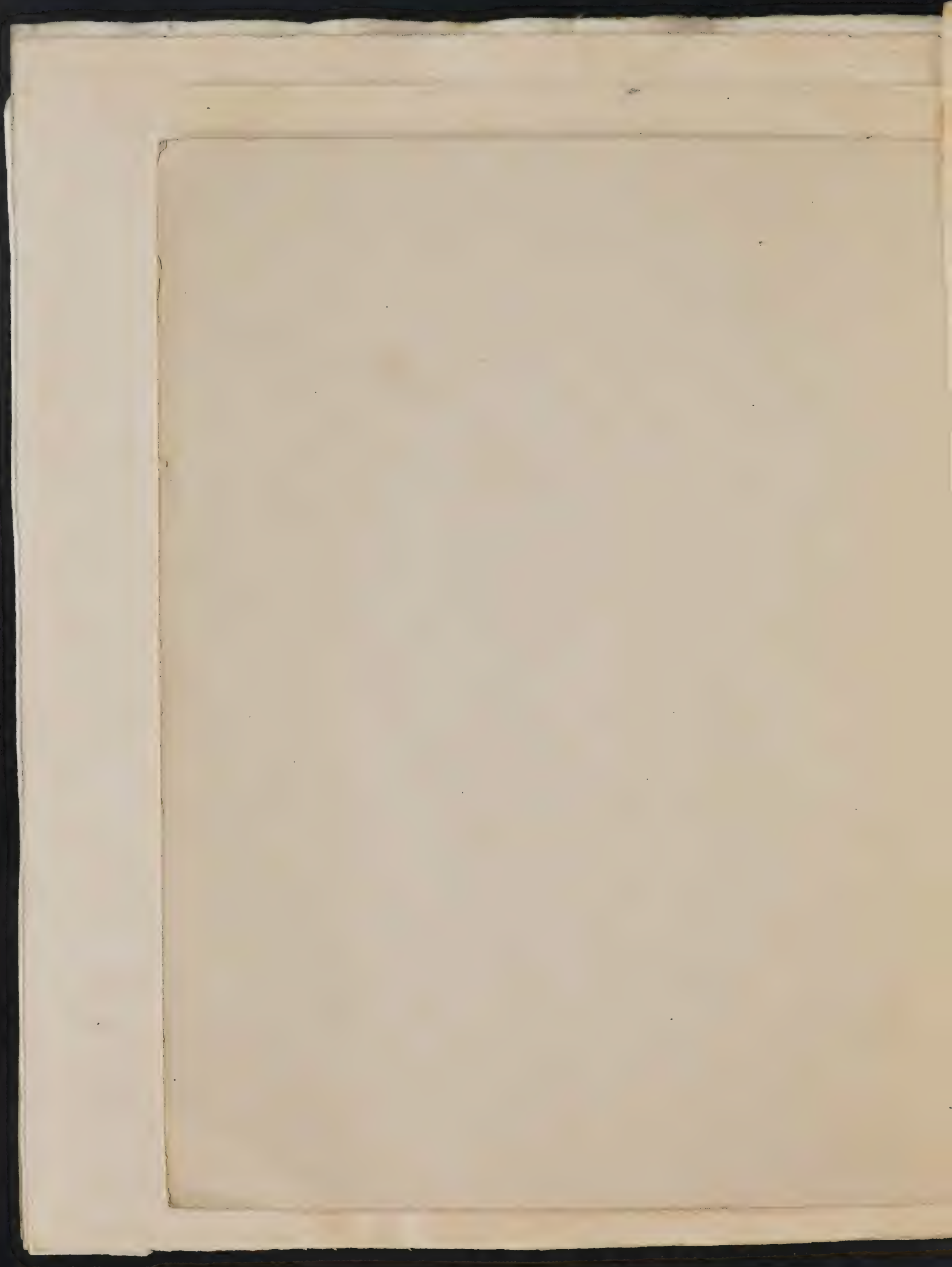
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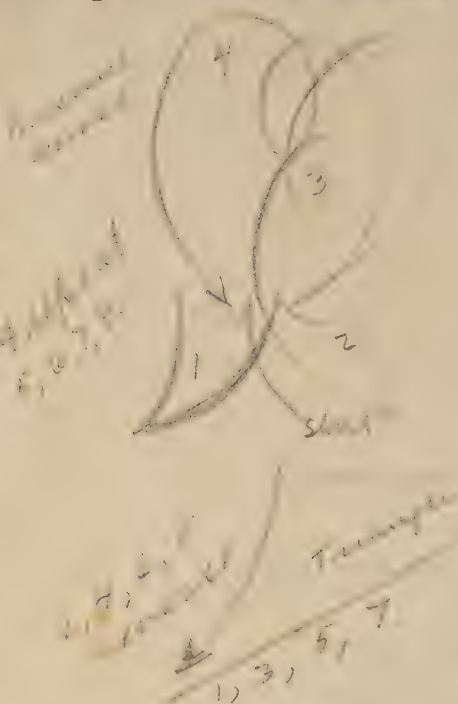
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Samuel Ireland



1. It is now more than a week,
  2. my dear Sam,
  3. since I left London;
  4. and not a word
  5. or a line from you!—
  6. In the situation,
  7. Unsettled as you are,
  8. you cannot suppose
    1. but that my mind
    2. is much agitated
    3. both on your account
    4. and that of the family.
- Confessio 249

Anna Maria Freeman



1. I do assure thee
  2. no rude hands
  3. hath knotted thee,
  4. thy Willys alone
  5. hath done the work
  6. neither the yielded to hands
  7. that ever met the hand of
  8. no more honours most
1. would give me half the joy  
 2. as did these  
 3. my little  
 4. work for thee.

William Henry Ireland.



1. Sir, as some years have transpired  
 2. since I had the honour  
 3. of seeing and conversing with you  
 4. at Mr. Samuel Ireland's house  
 5. in Norfolk Street,  
 6. at a time when my since-proved  
 7. unfortunate production  
 8. of the Shakespearian papers

1. excited universal regard  
 2. and gained me  
 3. general attention,  
 4. it is more than probable  
 5. that I may have fallen  
 6. totally  
 7. from your recollection..  
 8. But you, sir,  
 1. have not sunk from  
 2. from mind. - Confessors 297

Mrs. Philip Francis



Triangle  
 1. As the period of my infancy  
 2. can be productive  
 3. of no satisfaction to the public,  
 4. it will be sufficient  
 5. for me to state  
 6. that I was born in London,  
 7. and that the first summary  
 8. to which I was sent,  
 9. was Mr. Harcourt,  
 10. at the back of Kensington Square;  
 1. to whose parental goodness  
 2. I am indebted  
 3. for the first rudiments  
 4. of my native language,  
 5. and the medicinal art of writing  
 - Confessors. P. 1.



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Southwell near Newark upon Trent.)

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(Joseph)

J. Kicher

Now let us pass to the impudent Ireland deceptions, which were afterwards confessed to be inspired by young Chatterton's clever forgeries. The two Irelands, father and son, were settled in London. Samuel, the elder, was an author and engraver, who afterwards embarked in business as a publisher and printseller. He toured the kingdom and the continent preparing his illustrated river itineraries. While engaged on the Avon task Samuel Ireland became acquainted with John Jordan, a Stratford wheelwright and poet, whose reputation was already none too wholesome. His forgery is described in Sidney Lee's "Life of Shakespeare" as the "earliest to obtain notoriety." That statement is doubly wrong. As I have shown, the earliest were those of Theobald and Steevens. As a matter of fact Jordan's handiwork made comparatively little noise. His most daring forgery was a will purporting to be that of the poet's father, John Shakespeare. There are other documents forged by Jordan preserved at the Birthplace. This pretended will of John Shakespeare was privately printed by Halliwell in 1864. The "D. N. B. Epitome" says Wm. Ireland deceived his father. But that is obviously wrong. Bearing in mind his close connection with Jordan it seems to me that the father was as deep a rascal as his son, if not deeper. The son, whose full name was Samuel Wm. Henry Ireland, was a lawyer's clerk in New Inn, London, where he had access to certain Elizabethan documents, and was thus enabled to copy and imitate legal or court handwriting of the period. His earliest forgery was a crude pen and ink drawing of the Droeshout portrait enclosed in a letter purporting to be written by Shakespeare to his friend Cowley, the



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Southwell near Nottingham (upon Trent.)

1811

SHAKESPEAREAN FRAUDS.

comedian.

It is known as the "witty conundrum," and runs:

Toe Maisterre Rychard Cowlye, dwellinge atte  
coune Masterre Holles, a draperre, inne the  
Wattlyngs Street, Londonne.

Dearest freynde, Havinge alway accountedde  
thee a pleasante and wittye personne, and oune  
whose companye I doe muche esteeme, enclosedde  
I ha sente thee a whymyscalle conceit, whiche I  
doe suppose thou wilt easilie discoverre; butte  
shouldeste thou notte, whye thenne I shalle sette  
thee onne my table of loggerreheades. Thyne  
trewlie, WM. SHAKESPEARE.

Now, as the Droeshout portrait was not  
drawn or engraved until seven years or more  
after the poet's death it passes comprehension  
how this stupid forgery could have deceived any-  
one. Nevertheless, it was gravely accepted, and  
certain learned scholars found much joy in tracing  
abstruse meanings in each boyish scrawl and orna-  
ment done by the youthful forger. Becoming  
more ambitious with success he actually wrote  
two plays, entitled "Vortigern and Rowena," and  
"King Henry II.," and palmed them off as genuine  
and newly-discovered Shakespeare manuscripts.  
Such colossal impudence was bound to meet its  
deserts sooner or later. While he kept to trans-  
cripts of known plays his forgeries had only to  
run the gauntlet as paper and handwriting. He  
obtained his paper from the flyleaves of early  
printed books, and found ample copies at the  
lawyer's office for the caligraphy. But original  
composition was quite another thing. This  
created the third and more dangerous test of  
style. In competing with the most transcendent  
genius in all the world's literature there could be  
only one result. He failed lamentably, but not  
before he had deceived Sheridan, who produced  
his "Vortigern" at Drury Lane Theatre in March,  
1796, when the great Kemble took the leading  
part, and Mrs. Jordan that of "Flavia." The  
scene outside the theatre that night was perhaps  
rarely ever equalled. A great crowd assembled to  
witness the first performance, which had been  
well-advertised. Sandwich-men paraded Drury-  
lane on behalf of Edmond Malone, giving away

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(Joseph)  
J. Riches

property he had inherited from his uncle

handbills, warning the public that the play was a specious fraud, and asking them not to attend. Other agents distributed rival bills requesting the British public to lay aside prejudice, give the show fair play, and hinting that the other gentleman was telling terminological inexactitudes. Edmond Malone, one of the best scholars of the day, was convinced the Irelands were rogues, and pursued them relentlessly. Some three months before the performance of "Vortigern," the Irelands published their precious Shakespeare salvage in a folio volume entitled "Miscellaneous papers and legal instruments under the hand and seal of William Shakespeare, including the tragedy of 'King Lear' and a small fragment of 'Hamlet,' from the original manuscripts in the possession of Samuel Ireland, of Norfolk-street. 1796." The volume contains 284 pages of text and twenty-six plates of facsimiles, some in colours. It is of great rarity, and I will explain why. Upon its appearance Malone set to work to examine Ireland's credentials. The further he delved the more suspicious he became, and eventually he wrote and published a lengthy rejoinder, entitled "Inquiry into the authenticity of certain 'miscellaneous papers and legal instruments,' published December 24th, 1795, and attributed to Shakespeare, Queen Elizabeth, and the Earl of Southampton. Illustrated by facsimiles of the genuine handwriting of that nobleman and of her majesty, a new facsimile of the handwriting of Shakespeare, never before exhibited, and other authentic documents, by Edmond Malone, L.n., 1796." The publication of Malone's exposure acted as a thunderbolt. The play of "Vortigern" collapsed at Drury Lane, and the Irelands suppressed the folio volume. In the collection of forged Ireland manuscripts at Warwick Castle I found this note, written by Wm. Ireland himself. "Upon my confessing, the sale of the folio was stopped by my father, nor had the octavo edition made its appearance. In order still further to obliterate, I committed to the flames the complete impression of the present reprint, reserving no more than the annexed copy, which, as a literary curiosity, ranks unique,"



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#### SHAKESPEAREAN FRAUDS.

Of the 368 copies printed of the folio only 138 survived a century ago. There are still fewer now. Subscribers took 122 copies, which have since been chiefly absorbed by public libraries; ten were given away, and the remaining six were claimed by the copyright libraries. The forger's younger sister Jane supervised the destruction of all the copper plates, and the rendering into waste paper of the other 230 copies.

In a holograph letter to a friend, written by the forger just after the exposure, which is known to me, he says "Pray excuse this scrawl, but I have had another night without a moment's sleep, and am more like a man drunk than in his senses." Little wonder! In those days a convicted forger had short shrift. It was not a matter of imprisonment or transportation, but so many feet of good hempen rope. You will remember Dr. Wm. Dodd (whose "Beauties of Shakespeare" passed through almost countless editions) perished on the scaffold for forgery only twenty years before, despite the best endeavours of Dr. Samuel Johnson and other well-known men on his behalf.

However, Ireland didn't hang but escaped scot-free, and lived to make money out of his exposure, as he did out of the fabrications. In 1796 he wrote and published his "Authentic account of the Shakespeare manuscripts," explaining how he embarked on his career of crime. This work he re-wrote and expanded in 1805 into his "Confessions . . . containing particulars of the fabrication of the Shakespeare manuscripts, together with anecdotes and opinions of many distinguished persons in the literary, political, and theatrical world."

Having achieved a reputation for authorship in an unorthodox way, Wm. Ireland gained a living for some years by working for London publishers. He wrote volumes of ballads, satires, narrative poems, romances, and other works of some literary merit. Born in 1777 (the year of Dodd's execution) he died in 1835. A collection of his original forgeries perished in the disastrous fire at the Birmingham Public Library in 1879. The British Museum possesses a fine collection, including the well-known love-letter to Anne Hathaway he concocted. Other forgeries are at Warwick Castle,

*Samuel Ireland to Mr. R. Garnett. They would doubtless call on their sister Jane at Southwell. Her mother kept the Swan Inn at Chertsey.*

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#### SHAKESPEAREAN FRAUDS.

and some are in America. His doings formed the basis of James Payn's once-popular novel called "The talk of the town," gross fraud. Before leaving the literary frauds, which time will only permit of outlining roughly, I may mention that Ireland forged the poet's autograph in a number of old books. These are described in detail, with their locations, in my "Shakespeare Bibliography," under Shakespeare's autographs. As I have hinted, men have been hung or sentenced to long terms of imprisonment, for a tithe of these Shakespearean offences, but all the rogues mentioned escaped without penalty, barring the loss of their characters. At times the world seems to nourish a sneaking regard for a clever knave.

Let us now pass to the pictorial cheats, in which young Ireland again took the leading part. Passing one day through Butcher-row he noticed in a broker's shop an old black frame, glazed back and front, enclosing a sheet of paper with a drawing on each side. The one sketch portrayed apparently an old Dutchman, a shabby, miserly old fellow who had accumulated a fortune in business. On the verso was the sketch of his heir, a gay young fellow, in richly-embroidered attire, who would clearly dissipate his uncle's wealth by and bye. Young Ireland saw possibilities in this picture, so he bought it and proceeded to make sundry alterations. By the side of the old Dutchman he introduced a pair of scales and a knife to indicate Shylock. On the other side he added a rough tracing of Shakespeare's coat-of-arms, in which, however, he made a bad blunder. He placed the transverse spear in a direction contrary to that prescribed by the rules of heraldry. Underneath he wrote in red ink the titles of several of Shakespeare's early plays. Then he touched up the face and head of the youth to resemble the salient features of Droeshout's copper-plate. Carefully replacing the drawing he next handed it to his father, who an-



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#### SHAKESPEAREAN FRAUDS.

nounced to Sir John Byng, and to other credulous believers in the forged Shakespeare papers, his discovery. Sir John Byng did not scruple to assert that no doubt the drawing originally decorated the green room of the Globe playhouse. An official named Hewlet, attached to the Prerogative Court, who already firmly believed in the Ireland manuscripts, examined the drawing, and fancied he could see some small letters at the foot. With the aid of a magnifying glass he deciphered the characters to be "John Hoskins." After a search it was found that a designer of that name had practised in England in Shakespeare's time, and to his brush undoubtedly belonged these precious sketches. Ireland afterwards confessed no such lettering existed. It seemed that some colour had accumulated in the web of the paper, producing the partial effect of letters, and the vivid imagination of Mr. Hewlet did the rest. This success emboldened the forger. From a man named Yardley, a dealer in ancient deeds, near Clare Market, young Ireland procured a skin of old vellum, and fabricated a large portrait of the poet, modelled on the Droeshout engraving. To make this, he first coated the vellum with a surface of wetted pipeclay, upon which, when dry, he sketched the design, and then laid on the colours. In order to give an appearance of age, he stained and soiled the vellum, and also covered it with creases, to which the brittle pipeclay readily lent itself. Such was the first of the forged portraits, which at one time flooded the market. The next fraud was a painting known as the Stace portrait. It was bought by a collector named Machell Stace, and was engraved by R. Cooper in 1811. It delineated Shakespeare as a young man, and was undoubtedly spurious. Richard Cosway, miniature painter, owned a fabricated portrait in oils, said to be Shakespeare, but which more nearly resembled the dramatist Fletcher. This was engraved as a quarto mezzotint plate, and is totally dissimilar to any other likeness of the bard. A picture-dealer named Dunford, of Great Newport-street, London, W.C., possessed another fraud, called the Dunford portrait, alleged to have been painted by Zuccherro, and claimed to be an "undoubted original." He

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#### SHAKESPEAREAN FRAUDS.

Wm  
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sold it for some hundreds of pounds to Mr. Evane, a hop merchant, who caused it to be twice engraved, once in mezzotint by Turner, and once in line by Sharpe. Unfortunately for Mr. Evane's pocket it transpired that, instead of being about two centuries old, it was really about two years of age. A picture cleaner named Edward Holder confessed to having painted it. Now we come to W. F. Zincke, a picture cleaner and repairer. This ingenious rascal turned out more fraudulent portraits of the poet than Ireland and all the others put together. In the early part of the nineteenth century he altered an old painting of a dancing master to represent Shakespeare. He found a ready buyer in Dr. Hardies, of Manchester, after whom this portrait was named. The Winstanley portrait, belonging to Mr. Winstanley, of Liverpool, was Zincke's work. To this portrait he gave a little "local colour" from "Macbeth" by introducing witches, with broomsticks, as auxiliaries. Zincke placed this deception in a Holborn pawnshop, where Winstanley secured it, as he thought, a bargain at six guineas, and wrote to the *Literary Gazette*, February 20th, 1819, describing his "undoubted original." The Hamilton portrait was bought in Exchange Alley, London, by a native of Dublin named Hamilton, for a high price. This turned out to be a Zincke performance. Not content with faking the picture Zincke had added on the back some humorous verses and a history of the picture. The "Shakespeare family" was another of Zincke's efforts. From a picture dealer named Hilder, of Gray's Inn-lane, he bought an old painting representing a whole family. Some months after Hilder called to see Zincke on other business, and found Zincke had transformed every figure into a Shakespeare, including the bard, his wife, and their three children. The Liddell portrait, purchased by the Hon. H. T. Liddell, of Portland-place, London, was forged by Holder. This was disposed of through Lewis, a dealer, to the Hon. H. T. Liddell for thirty-nine pounds, and the latter was proud of his "undoubted original" until his eyes were opened.

In my collection is an ingenious example of Zincke's skill. It was probably once an old por-



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#### SHAKESPEAREAN FRAUDS.

trait of a parson of Shakespeare's day, painted on an oak panel of the time. Zincke has "revised" it to resemble the bard, and the preacher's Bible has been altered and re-lettered to read "Ye tempest." On the top of the curiously carved black frame he has cut in Greek the word "Magos" (magician), and on the back is pasted a document paying tribute to Shakespeare in a false sixteenth century hand, which reads:—

"MAGOS. Notte unaptlie hath ye authour of ye inscription affixed in fronte applied ye tittle MAGOS unto ye manne whose pourtrayture is there enterpryz'd. Unto whom dothe this name apply? Shakespeare! since he merited it. . . ."

The remainder of the inscription is so faded and discoloured as to be undecipherable. This fraud came to me some years ago from the extraordinary collection of the late Dr. Dean, of Burnley.

One more instance. An Englishman who resided in Paris, and loved Shakespeare, desired to purchase a genuine old portrait of him, and was introduced to a London scholar (who may or may not have been Collier), to whom he mentioned his desire, and the fact that price would be no restriction. The Londoner promised to keep his weather eye open. The Parisian shortly after heard from him to this effect—"I have just received from a friend in Normandy a letter offering a curious original bust portrait of your own Will. Shakespeare. The identity is authenticated beyond all question by the name carved in old English on the antique oaken frame. Report says it was brought into France by Sir Kenelm Digby in the time of Charles I. The price asked is a thousand francs, and, as this painting is known to be Shakespeare, less will not be taken. Let me know your opinion. You know I must double my capital if I purchase. The same person has likewise a portrait of Queen Elizabeth and some other curiosities pertaining to English history. If you think the Shakespeare portrait is worth buying I shall take Normandy on my way to Paris." It was here necessary to explain that the extensive frauds going on in London at this period had not penetrated to Paris, so that the

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J. Richier

SHAKESPEAREAN FRAUDS.

Parisian was off his guard in this respect. In reply, therefore, he expressed satisfaction at the find, and stated he would be happy to purchase the relic, provided it was a genuine original. To this the Londoner replied: "I am obliged for your offer of eighty pounds sterling. It is unquestionably an original of the time from the description given me. The oaken frame is the one half of an immense pair of bellows, formerly belonging to Queen Elizabeth.

Inscribed on it is this legend:—

'Whome have we here  
Stucke onne the bellowes  
Thatte prynee of goode fellowes  
Willie Shakespeare.  
Oh! curst untowarde lucke  
To be thus meanlie stucke.' POINS.

'Naye, rather glorious lotte  
To hymme assygned  
Who, like th' Almighty, rydes  
The wynges o' th' wynde.' PYSTOLLE."

Upon arrival of the painting it certainly presented an antique appearance, but was made of mahogany, not oak. However, after inquiry, it was found that this timber was introduced about Shakespeare's time, so that fact allayed suspicion. Most people know that the Droeshout portrait presents an unusually lofty forehead, which was also a feature of this bellows portrait, but on the bellows there appeared at this spot an extra quantity of paint. So the intending buyer stipulated he should require the forehead cleaned, and if, upon cleaning, any imposition became apparent, it was agreed the purchase should be void. The bellows portrait was now submitted to one Ribet, the picture cleaner of Paris. Two days passed, and the Parisian called for a verdict. Conceive the shock upon being informed that instead of Shakespeare his portrait was not even a man, but a respectable old lady decorated with a cap and blue ribbons, in place of the lofty forehead.

The full story of these innumerable fabrications forms a long chapter of crime, and one can only relate a few of the chief incidents, sufficient, however, to convince readers that



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SHAKESPEAREAN FRAUDS.

when buying a portrait of Shakespeare, an  
"undoubted original," it is well to remember  
Punch's advice to those about to wed —  
"Don't."

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(Joseph)  
J. Riches

property he had inherited from his uncle

*Henry to Shortley and Regard. They were  
doubtless call on their artist friend to draw  
whose mother kept the Swan Inn at Shortley.*

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th 1811

He was born in 1744 & in 1753 at  
he was sent to France

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## LIFE

OF

## MRS. JORDAN;

INCLUDING

ORIGINAL PRIVATE CORRESPONDENCE,

AND NUMEROUS ANECDOTES OF

HER CONTEMPORARIES.

*The portion dealing with Mary Ann Blake*

By JAMES BOADEN, Esq.

AUTHOR OF THE LIFE OF KEMBLE, &c.

"Haste thee, nymph, and bring with thee  
JEST and youthful JOLLITY;  
SPORT, that wrinkled Care derides,  
And LAUGHTER holding both his sides."

L'ALLEGRO.

IN TWO VOLUMES.

VOL. II.

LONDON:

EDWARD BULL, HOLLES STREET.

1831.

*... on island (of the Westford Brewer  
family) to Oherstacy and Rengale. They would  
Dublin call on their sister's son. In Dublin  
his mother kept the Swan Inn at Oherstacy.*

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th 1811

He was born in 1744 & in 1753 at  
his mother sent to France to

THE LIFE OF MRS. JORDAN. 259

his illustrious brother, the Prince, in legitimate alliance, by four years. This was a marriage about which there could not be two opinions; and there never was a doubt, that her Royal Highness retained the perfect RESPECT of her royal husband to the last hour of her existence. She died in August, 1820, sincerely honoured by all ranks. It must have been deeply distressing to one who, like his Majesty the King, had no mistress but his wife, to hear of the very degrading connexion which subsisted for a length of time between a prince, so wedded, and a woman of the description of Mary Ann Clarke.—Of an establishment, too, for such a person, in Gloucester-place, which 10,000*l.* a year, economically applied, could scarcely keep up; for which the Duke's own disposable funds were inadequate; and no other resources could be found that did not in some way dishonour him. The result proved, that the Duke never had been able to supply this lady much beyond his credit; and upon a perception of her influence, (if there was no invitation to do so,) this audacious person undertook to put her noble friend's favour up to nearly public sale—to ask for appointments, and condition for

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one came year accompanied by his  
family, and John Ireland (of the Westford brewer  
family) to Chertsey and Reigate. They would  
double call on their sister, present to the Duke's  
mother kept the Swan Inn at Chertsey.

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(Lassie)  
J. Richer

Property he had inherited from his mother

equivalents—as to persons hardly known to her by name—and I fear, in some instances—

“ To sell and mart her offices for gold  
To UNDESERVERS.”

Mary Ann Clarke was the daughter of people called Thompson, and born in an alley, communicating with a worse, in Chancery Lane; and her infant years had every contamination that could proceed from the abodes of the most disgusting profligacy. Upon the death of her father, her mother married a second husband, whose name was Farquhar; he was a compositor in the printing-office of Mr. Hughes—she had thus an early acquaintance with *letters*, and her step-father gave her the best instruction in his power, with a view, under his own eye, to render her useful, in reading copy\* in the printing-office, to the corrector of the

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\* *Copy*. The word is technical, and signifies the matter, whether in manuscript or print, which is given out to compositors to set up for a work in hand. JUNIUS shews himself acquainted with the mysteries of the printing-house, I remember, by the use of this word; a stranger would never call the *original*—Copy. “ Let me know when you want more Copy.”



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He was born in 1744 & in 1753 at  
he was sent to France to

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THE LIFE OF MRS. JORDAN.

261

press. As Mr. Hughes was a printer in great  
practice, Mary Ann was never suffered to be idle.  
She must always have been fair, and even lovely;  
was uncommonly sprightly; but pursued her stu-  
dies in the *black art* without injury to her charac-  
ter, under the control of Mr. Farquhar.

The overseer of Hughes's printing-office was a  
Mr. Day, and his son had not been insensible to  
the beauty and application of the fair *reader* of the  
house. He formed the generous design of making  
her his wife; and to render her a suitable help-  
mate, he sent her, at his own expense, to a board-  
ing-school of eminence at Ham, in the county of  
Essex. She passed two years there, making the  
most rapid strides; for she went thither with that  
literal knowledge that such places, for the most  
part, never thoroughly teach; for the highly ac-  
complished are often miserably deficient in the *ele-  
ments* of their own language. But all that the  
school taught of elegant refinements—

" She took, as we take air,  
Fast as 'twas ministered."

But her return shewed the fallacy of all sage pro-

When sent in  
in the same year accompanied by his  
family and John Ireland (of the Westford Brever,  
family) to Chertsey and Kingston. They would  
double call on their sister, present the same  
mother kept the Swan Inn at Chertsey.

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(Joseph)  
F. Richier

visions in affairs of the heart. Miss Mary was neither grateful to her lover, nor disposed to apply her acquisitions in the way of business, which Mr. Day properly and systematically considered.

Her mother and her husband now changed their abode, from the *Bowl and Pin Alley*, to the ominous shelter of *Black Raven Passage*, Cursitor Street, Holborn. While in this situation, Mary Ann laid a pawn-broker under some sort of contribution; and in her seventeenth year, she married a Mr. Joseph Clarke, the second son of a wealthy Bricklayer, in *Angel Court*, Snow Hill. Destined to the Court and the Passage, she seemed to be on the advance as to their prefix.—*Angel Court* was a title that raised no blush when it was pronounced. Clarke had served his time at the very corner of the *Black Raven Passage*, through which he soon conveyed away his intended bride, from that ominous resort to the free air of Pentonville, where she became a mother. From Pentonville they passed on to Hoxton, and Clarke, not choosing to practise his craft as a Stone-mason, resorted so frequently to *Angel Court* for assistance, that the worthy bricklayer remonstrated with the son, and



Address: Mr. R. Garnett  
at Rev. H. Falkner's  
Southwell near Newark upon Trent.)

th 1811

He was born in 1744 & in 1753 at  
he was sent to France to

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he with his helpmate, as to the great expenses of their establishment. They had now a second child; and previous to the birth of a third, Mr. Clarke led Mary Ann to the altar of St. Pancras, and at eighteen, she had the full title to the name, become so distinguished by her subsequent conquests. Serious thoughts arrive upon serious engagements—Clarke, after enjoying his Circe in Hoxton Square, for two years, removed to Golden Lane, (if names are any thing, the very place to find money,) and by his father's liberality, established himself there in business. But he had contracted a love of idleness, and habits foreign to his profession and his interest: he had convivial talents, and delighted to exercise them; and in three or four years he increased the horrible list of *bankrupts*, which forms an octavo volume, yearly, in the history of the commerce of these kingdoms.

Mrs. Clarke left her husband, to exist on a weekly guinea, allowed him by his father; and accepted the protection of sundry men of fashion, who engaged to provide for her and her children. She is said to have sought the show glass of the theatre, for the sale of her charms; and to have

*in the same year accompanied by his family and John Ireland (of the Westford Brever family) to Chertsey and Basingstoke. They would doubtless call on their sister's mother who kept the Swan Inn at Chertsey.*

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(Joseph)  
J. Riches

succeeded with sundry worshippers of notoriety. I regret to add, a late illustrious Duke to the Dowlers and the Ogilvies, who carried their insufficient fuel to support the blazing extravagance of her mansion, No. 18, Gloucester Place, Portman Square. The connexion with the Duke furnished Colonel Wardle with matter sufficient to engage the attention of the House. The particular intromission of the lady in the appointments to levies and commissions, and barrack, and even clerical situations, was established *ad nauseam*. She herself exhibited the most audacious self-possession, and pointed raillery. The ministers made their stand on the ground that his Royal Highness *knew* nothing of pecuniary equivalents—but the business grew sufficiently serious to bring *disgrace* from the connexion; and the Duke resigned his situation as Commander-in-chief, to forestall a probable address for his removal.

Now then was the time for Mary Ann to renew her connexion with the Press. Sir Richard Phillips, I think, declined to publish her memoirs, but recommended a publisher; and such was the delight in royal exposure, that an edition of 18,000



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He was born in 1744 & in 1753 at  
he was sent to France to

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copies was perhaps not too boldly printed. Near  
an hundred letters too, to the *darling*, were des-  
tined to see the light; and sundry *opinions* as to  
the individuals of the royal family itself, couched  
in no measured, but indecent language; threatened  
even the fraternal harmony of the family.

"Deux coqs vivaient en paix: une poule survint,  
Et voilà la guerre allumée—  
Amour! tu perdis Troie."

The whole mass was bought up, by a *douceur* of  
10,000*l.* to the lady—an annuity of 400*l.* for her-  
self, and 200*l.* for her two daughters—her son  
also was to be provided for. The printer, Gillett,  
was paid a sum of 1,500*l.* for print and paper;  
and the whole was consumed, I think, at his house.  
There were some other annuities for bringing this  
business to so happy a close—and the darling was  
for a long time in every mouth, in the United  
Kingdoms.

To show the readiness of this woman, one anec-  
dote shall suffice. On the 3rd of July, 1809, a  
cause was tried in the Court of King's Bench, in  
which an upholsterer named Wright, was plaintiff,

*I was and  
in the same year accompanied by the  
family and John Ireland (of the West India  
family) to Chertsey and Baginbun. They were  
shoulder call on their sister's friends in London  
whose mother kept the Swan Inn at Chertsey.*

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his (Ireland's)  
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*property he had inherited from his uncle*

(Joseph)  
J. Archib.

and Wardle the member, defendant. Mrs. Clarke, in support of the plaintiff, gave evidence with her accustomed precision and force. During the cross-examination, one of the counsel pertly accosted her thus: "Pray, madam, under whose *protection* are you now?" She replied instantly, looking archly at the bench—"Lord Ellenborough's"—His Lordship smiled—and the *equivogue* of the truism convulsed the court with laughter.

But she at last seemed to grow wanton with success, and threatened to *show up* every body who disappointed her expectations, or resisted her demands for money. On the 7th of February, 1814, in the Court of King's Bench, the Attorney-General prayed the judgment of the Court, for a libel, written by her, and printed by W. Mitchell, against the Right Hon. W. Fitzgerald, Chancellor of the Irish Exchequer. It accused him of seducing his friend's wife, procuring the husband to be sent to an unhealthy climate, and of matters not fit even to be mentioned in a public paper. Mr. Brougham, in support of Mrs. Clarke's affidavit, addressed the Court in mitigation of punishment. This sent her to the Marshalsea for *nine* calendar



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th 1811

He was born in 1744 & in 1753 at  
the same point to James &

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months—Mitchell escaping with *four*—and for the  
edification of her admirers, past, present, and to  
come, Mr. Justice Le Blanc hoped this would be a  
warning to the world how they formed "*hasty* and  
*imprudent* connexions." Mary Ann Clarke, when  
her time of confinement, *nine months*, expired, was  
bound to keep the peace for three years, in recog-  
nizances of 200*l.* herself, and 100*l.* for each of two  
sureties.

The best thing in the business, is the impudence  
with which the female friend of this base woman,  
quotes the awful language of South, upon royal ir-  
regularities. "The sins of *princes* and *priests* are  
of a spreading, and a reigning contagion; and  
though, naturally, they are no more than the acts  
of particular persons, yet, virtually, and consequent-  
ly, they are often the sins of a *whole community*.  
And if so, good God, what huge heaps of guilt  
must lie at such sinners' doors!

"For every person of *note*, *power*, and *place*,  
living in an open violation of any one of God's  
laws, holds up a flag of defiance against Heaven,  
and calls in all about him, to fight under his lewd  
banner, against God, and his express commands;

Upon the same year accompanied by his  
family and John Ireland (a distinguished brewer  
family) to Chertsey and Pangloss. They were  
doubtless called on their return to the same  
where mother kept the Swan Inn at Chertsey.

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(Joseph)  
F. Richie

and so, as it were, by a kind of homage and obedience, to be as vile and wicked as himself; and when it comes to this, then all the villanies which were committed by others, in the strength and encouragement of his devilish example, will be so personally charged upon his account, and as a just debt exacted from him to the utmost farthing."

This view of such offences was precisely that taken by his Majesty George III. ; and his uneasiness, under the imputations thrown out upon any member of his family, may therefore easily be imagined.

Prince William Henry, Duke of Clarence, came home from very active naval service, with, I believe no engagement of the heart, and he soon distinguished the charming actress of Drury Lane theatre by unbounded admiration. It is to the credit of his taste that he did so. There is, however, a bias derived from profession, which extends even to the sort of woman likely to strike our fancy. He has looked at the naval character with little discernment, who does not feel that the gay spirited, unaffected humour of Mrs. Jordan, carried the heart of a seaman by a *coup de main*. The



## The Ireland Family

~~while~~ <sup>having</sup> his wife ~~had~~ died in Brompton Row  
Knightsbridge in 1807. They left no children.

In July and August 1782 Samuel, accompanied  
by Mrs Freeman, the three children and  
Mrs. Danicells, R. A. went to Oxford, Blenheim,  
etc. and in July 1783 Samuel accompanied  
by his friend Agton (the Hogarth collector)  
took a trip by water to Wallingford and in  
August in the same year accompanied by his  
family and John Ireland (of the Westford brewer  
family) to Chertsey and Reigate. They would  
doubtless call on their artist friend Mr. Danicells  
whose mother kept the Swan Inn at Chertsey.

In August 1784 Samuel made his way to Ramsgate  
where he found his three children who had been  
staying there - he "walked there with Sam, Nan and  
Jane till late then returned. The next morning  
Saturday 21<sup>st</sup> August went on to Sandwich - very  
bad roads - then to Deal, Three Kings - a very  
dirty place - went before dinner to Sandown Castle  
- thence to Walmer Castle - thence to Dover and  
slept there. Sunday 22<sup>nd</sup> August rained the whole  
day - very uncomfortable - and passed it awkwardly  
- Monday left Dover about 10 got out of the coach  
and went with the girls to see the Castle and  
made a drawing of it - got some Cakes, Biscuits  
etc and made ourselves as happy as Hot Weather  
he would permit - Reached Canterbury in the  
evening - Wed. Lyon - Tuesday 24<sup>th</sup> went to  
Cathedral - made a view from the Steeple -

I

J. Joan of Arc 1.2.

~~Joan of Arc~~



B James Bendley 26-6-1758-1722  
 commiss owner of the Stamp Office  
 Book collector. Friend of Samuel Ireland  
 at the early time he was a believer  
 in the MSS.

G Grose Capt. Francis F.S.A 1731-1791

Moline p 37 has no cardbord & not  
 1741-1812 stuck in yet opposed the MSS  
 but he is with page 42 where there  
 is a cardbord

Got to page 37 go on from that to see if  
 any want taking out etc

T Townsend Francis Windsor Herald 1749-1819  
 53 135-157-164-168-172

D Dudley - Rev Sir Henry Dade 1745-1824  
 opposed to the MSS.

C Relarene, Wm. Hy. Duke of 1765-1837  
 in copy with his father  
 in the stable Lord St James's Palace  
 brought to him by Samuel & Wm Hy Ireland  
 Jordan Dorothy (1768-1816 - she subsequently  
 took the part of Flavia in Volugetin.

R Riten Joseph 1752-1803  
 B Burke Edmund & Chas Jas. Fore  
 H & Joseph Meekley  
 G Garrick, David 1716-1779.  
 " Mrs  
 C Cooley, John  
 J Jerminpham  
 G.H. Gray, Chas. Lord Howard  
 P Posen, Prof Richard  
 2<sup>nd</sup> R. Reeves, John (1752-1829  
 C Channen George 1742-1825  
 B Beaton James 1762-1839  
 W Woodward G.M.  
 W Walden 1743-1808  
 O Oulton, Wally Chumbar 1770-1820?  
 S Sheridan Rich Bunsley  
 W Whidfield  
 H Heard, Mrs  
 S Sadding Mrs  
 K 21<sup>st</sup> King John  
 S Sherington Bunsley At Gen 286-291 to 293



## Wm. Hy. leaves home

" Told me he will deliver till he sees you or  
" that you send an order for this delivery to  
" me now will he disclose the secret but on the  
" same terms. I insist that you do immediately  
" send me an order for him.

" I find you have parted with all your Books  
" tho' you had early promised me but a few days  
" before I left Town that a few should be reserved  
" for me if I chose to purchase them and what  
" worse I find the money they have produced  
" is dissipated and your debts all unpaid  
" although so fully conscious as you must be of  
" my inability to discharge them. I have not  
" words to express the high indignation I feel  
" at your unnatural conduct. You have left  
" me with a load of misery and have I fear  
" about you a load of infamy.

" Mr. Bingley desires that you should call  
" at Chambers to make an Affidavit and  
" open the places which are locked.

Mrs Byng wrote to Samuel on the 15<sup>th</sup> June 1796  
enclosed Wm. Hy's authorisation to Wallis to disclose  
the secret to his Father and give him the Papers.

She said when ~~she handed~~ <sup>read the</sup> Wm. Hy, the above letter  
he seemed extremely hurt and disappointed  
and "if he is to be saved it must not be by  
" harshness as his mind always seems to harden  
" when that is used. He seems quite affected  
" whenever he thinks you or his Aunt feel kindly  
" towards him.



on Trent.)

1811

Notes on Mair's work  
"The Fourth Finger"

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to say the only  
for your kind  
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of the marriage  
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eing Xmas,

Yours sincerely <sup>(Joseph)</sup> ~~Richie~~

he was born in 1744 & in 1753 at  
9 years of age was sent to France to  
the care of a Curé to acquire facility  
in the language. His father ~~was~~  
~~John & (of whom I have a photo~~  
of his oil portrait) & his mother died  
when he was quite young and he  
was brought up by his uncle Samuel  
Dreland - afterwards of Huddersden,  
who had him trained as an Architect.

Samuel the nephew, however devoted  
more of his time to ~~art~~ artistic drawing <sup>as the then architect</sup> &  
~~neglected the architecture~~ but in  
~~con~~ with his uncle's assistance who was  
very prosperous he started as a merchant  
weaver in 19 Princess Street now Prince  
St. Spitalfields - he subsequently removed  
the <sup>premises</sup> business to Steward St & then to  
Duke St all in Spitalfields - but taking  
into partnership a man named Fellows &  
removing to offices in Star Court Bread  
St - Fellows by profligacy & keeping  
an opera-dancer in France incurred the  
firm in heavy liabilities & <sup>dying</sup> Samuel ~~was~~  
became a bankrupt - but surrendering all the  
property he had inherited from his uncle

In August 1782 & 1783 made



(Address: Mr. R. Garnett  
at Rev. H. Falkner's  
Southwell near Newark upon Trent.)

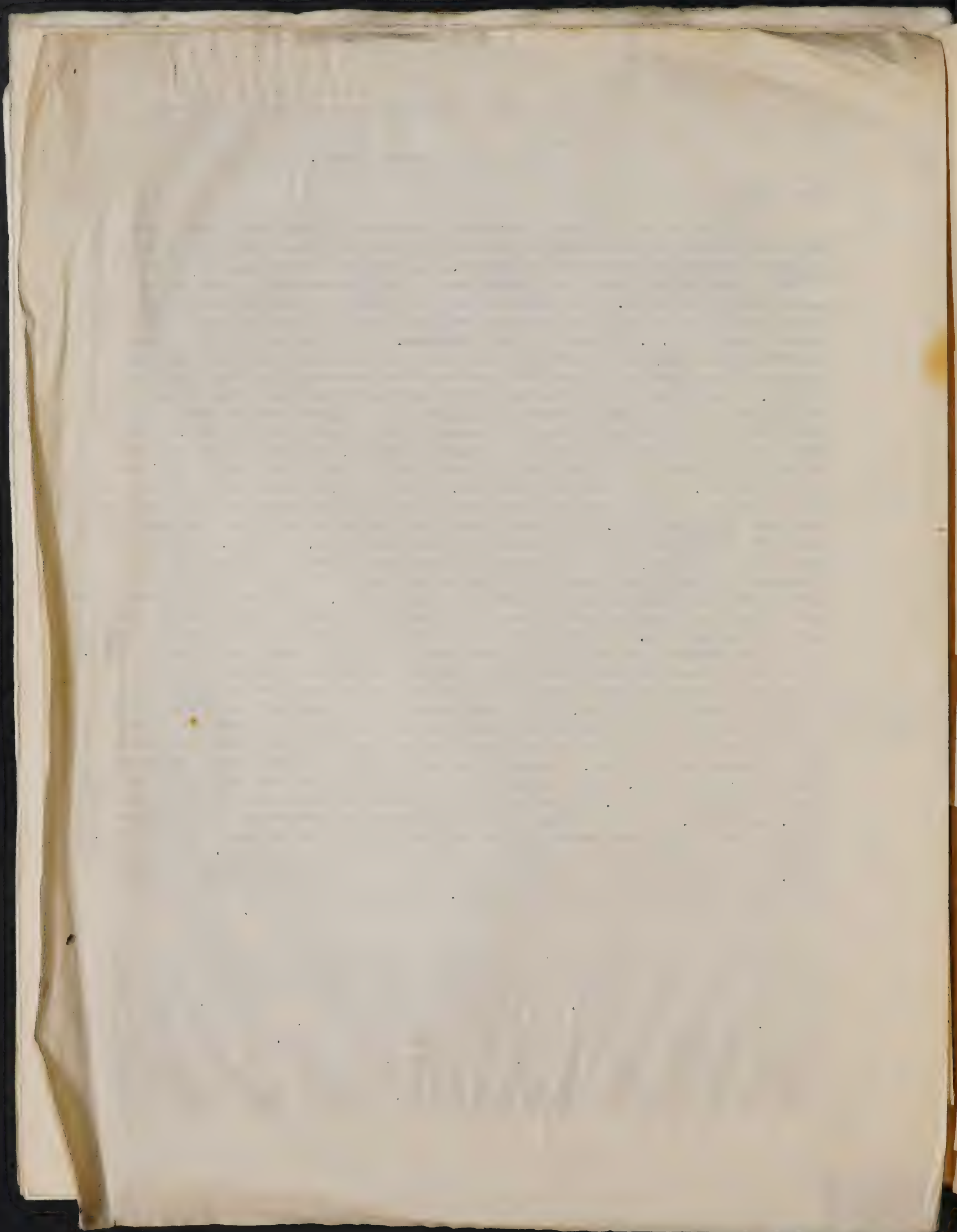
York Novr. 26th 1811

Dear Sir,

I think in a letter I formerly received from you, you gave me some account of a sketch of a dictionary to explain the real signification of words by Rabener. I admire the plan, as I think it of importance that the true meaning of some words should be accurately defined. I therefore thank you for the clue which you have given me to discover the precise Soan of time intimated by the word "soon," i.e. three or four months. I join with you in deploring the lack of something to write letters about but you will observe this poverty does not prevent me besmearing paper at any event. A rhymester in this city continues to find something upon which to fill a large sheet of paper with verses every week, under the title of the Comet, and I cannot tell what should hinder me from filling half a sheet with humble prose, and in three or four months, in want of a better subject I will make this writer a subject to write on. His name is Ireland. You have, I dare say, heard of his forgery of the manuscripts relative to Shakespeare, and his subsequent Confessions. He has since published several works anonymously, amongst which are the Fisher Boy, a poem, by H. C. Esq. The Sailor Boy, The Collage Girl, between fifteen and twenty volumes of Romances, Stultipra Navis or the modern ship of Fools, Effusions of Love from Charles to Mary Queen of the Scots. His extravagance threw him into the Castle here, as a prisoner for debt, & the insolvent Act released him. He resides in lodgings in this city and for seven or eight weeks has regularly bestrewed a Comet upon the inhabitants. To use his own expressions "his lampoons all bespatter," and he continues to announce that he is still in possession of "Rods in pickle B--ms to tickle." I have been in his company several times, he is a man of very engaging manners and extremely communicative, but talks rather too much of what books he has published and what he intends to publish. Amongst these latter are The pleasures of Temperance a Poem. He has by him voluminous letters etc., materials for the Life of Col. Thornton, put into his hands by the ambitious Col. himself. He has also made considerable progress in a translation of Voltaires Pucelle d' Orleans, part of which I have seen. I think it superior to anything which I have read from his (Ireland's) pen. I believe he is negotiating with Lucien Buonoparte, to translate his Charlemagne into English. To conclude, every account I can collect, states him to be an unprincipled fellow.

We have recently had Professor Teignagh here, to prove by experiment, the possibility of drilling ladies to repeat The Lady of the Lake after twice reading over, and of transforming a dunce into a walking Encyclopedia. His lectures were well attended. The terms 5<sup>lb</sup> 5s. prevented one from becoming a subscriber. After having almost filled my paper, sur des ricus, I was near forgetting to say the only things I had to write about. These are, to thank you for your kind letter, and to assure you that I shall always be happy to receive one from you about anything or nothing. I have heard of the marriage of your sister and beg to present my compliments upon the event through your means, the next time you write to her. I hope to have the pleasure of meeting you at the ensuing Xmas, as at that time I take leave of this City.

Yours sincerely <sup>(Joseph)</sup> J. Ritchie





With that ardour which goodness of heart <sup>doth</sup> inspire  
 To me swift as electrical fire  
 By the God Esculapian conjuring me straight  
 A shock to receive, e'er alas! 'twas too late  
 And by way of inducement my spirits to cheer  
 Again and again thundered loud in my ear  
 I of miracles ne'er believed ought

by her son "

Autograph and Ballad of my Dearest Mother"

(Anna Maria Freeman nee Oppinger)

The Pilgrim oft Despairing, faint  
 Before Devotion's Shrine  
 With fault'ring tongue, His Patron Saint  
 Invokes with zeal Divine  
 Thus I, with filial love impress'd  
 To you my pray'r commend  
 A Parent's Blessing now request  
 On him for aid depend.

F

with medical caution my <sup>7 a</sup> ~~wisdom~~ which he lightly skim'd her (P)  
 W.H. Ireland in his "Woman of Feeling" 1806  
 states that at the age of eight, he lost  
 himself in the Maze at Hampton Court.  
 had others before  
 so shoud please me  
 Madame Rosie  
 always posses'd

With regard to my  
 a total indifference it must be confess'd  
 that I little confided in science or art  
 Is a truth that spontaneously flows from my heart  
 and in this ineradulity strengthen'd am I  
 By the of all my good friends bye the bye  
 However, I determined in Reason's despite  
 To give Electricity; Come on't what might

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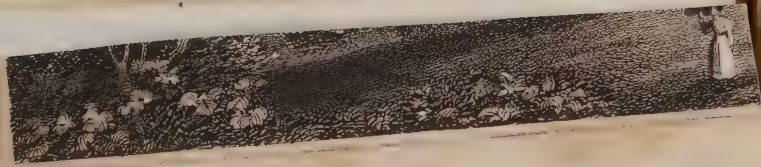
Lot 341

Jane.

The 12

Jane Ireland, not published.  
 It is probable that the portrait  
 opposite is taken from Jane's drawing

PLATE 1



W. H. L. & C.

RICHMOND HILL.  
SURREY.



With that ardour which goodness of heart <sup>doth</sup> inspire  
To me swift as electrical fire

By the God Esculapian conjuring me straight  
A shock to receive, e'er alas! 'twas too late  
And by way of inducement my Spirits to cheer  
Again and again thundered loud in my ear  
Tho' she knew I of miracles ne'er believed ought  
The one that on her had so lately been wrought  
Without more delay having well the point weighed  
I was ready that a state of my case should be laid  
Before Johnny Birch so we straight did repair  
In a coach from my Lodgings near Bloomsbury Square  
To his Lordly Mansion so trim and so neat  
Near the Church of St. Clements in great Essex Street  
He receiv'd us as usual with solemn parade  
With medical caution my visage survey'd

case, which he lightly skim'd her  
Than assured me (as oft' he had others before  
That in less than a month if it so should please me  
I might dance a Fandango with Madame Rosie  
With regard to my life I have always possess'd  
A total indifference it must be confess'd  
That I little confided in science or art  
Is a truth that spontaneously flows from my heart  
And in this ineradicably strengthen'd am I  
By the of all my good friends bye the bye  
However, I determined in Reason's despite  
To give Electricity! Come on't what might

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In 50n  
Lot 341  
Jane.  
The 12

Jane Ireland, not published.  
It is probable that the portrait  
opposite is taken from Jane's drawing

EVE FLEIGEN,

John Birch the well known

Copied from a MS. in Mrs. Fennell's  
hand



*Jane Ireland - miniature painter  
Younger daughter of Samuel Ireland*

# Eve Fleigen,

*Who lived on the smell of Flowers.*

EVE FLEIGEN, or Vliegen, was a native of the Duchy of Cleve, in Germany. She is said to have lived long upon no other nourishment than the smell of flowers. Under one of the extant portraits of her are the following lines:—

"'Twas I that pray'd I never might eat more,  
'Cause my step-mother grutch'd me my food;  
Whether on flowers I fed, as I had store,  
Or on a dew that every morning stood  
Like honey on my lips, full seventeen year.  
This is a truth, if you the truth will hear."

Eve Fleigen would have been just the wife for a noble poet of the present century, who hated to see women eat.

This story may keep company with Pliny's relation of the Astomi, a people in East India, who have no mouths, and are supported by the smell of roots, flowers, and wild apples; and with that of the Chinese virgins, who are said to conceive by smelling at a rose.

Yet the legend has a fine poetical sentiment underlying it. Has there not for all of us been a time when our heart was so full of the spring that—

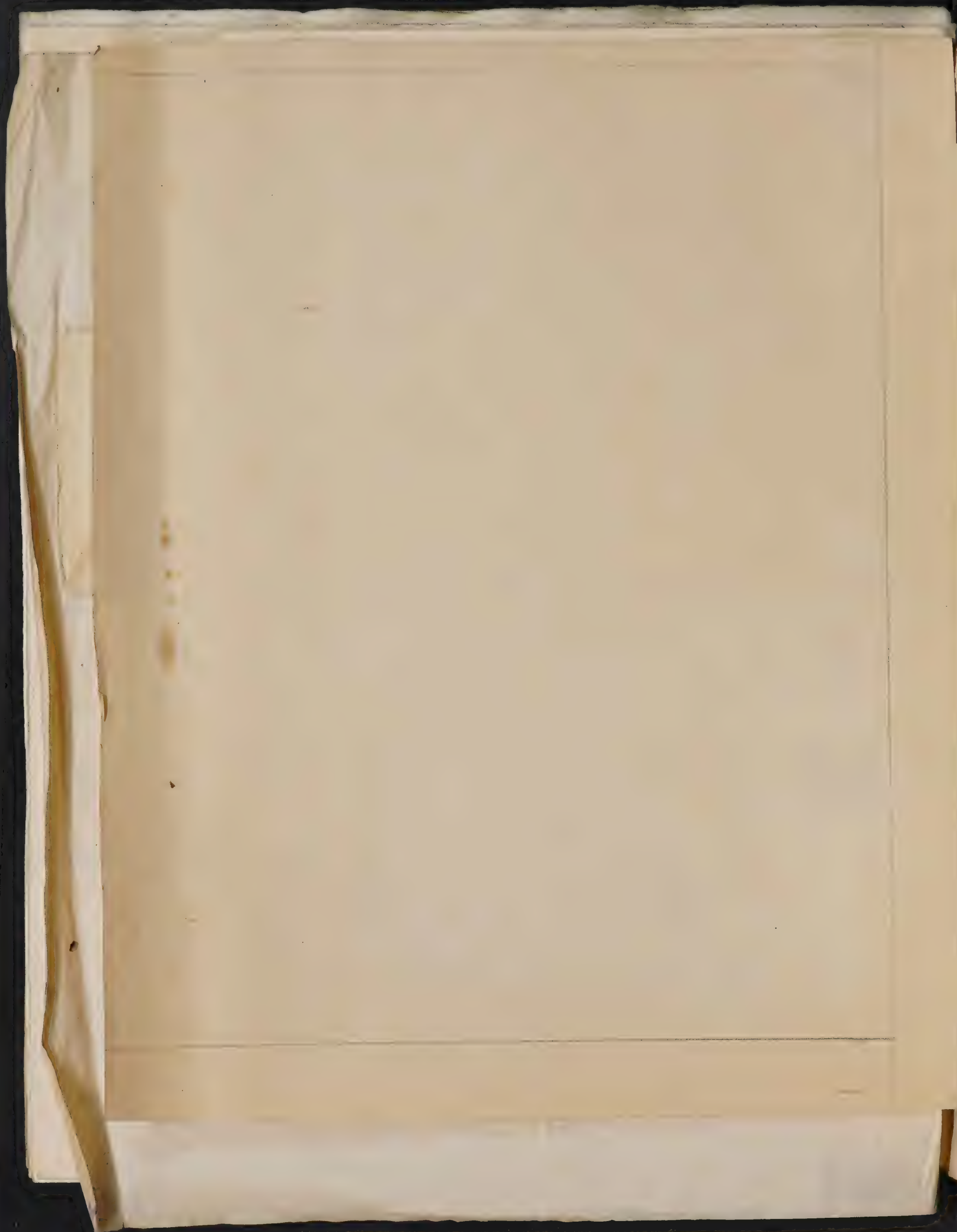
"It seem'd awhile that bounteous Heaven  
Nought else for man's support had given  
But sky, and trees, and flowers."

*In Sam<sup>l</sup> Ireland's Sale Catalogue 1801  
Lot 344 Eve from d'Oliegen by  
Jane Ireland not published  
The Little Women from d'Oliegen by  
Jane Ireland, not published.  
It is probable that the portrait  
opposite is taken from Jane's drawing*

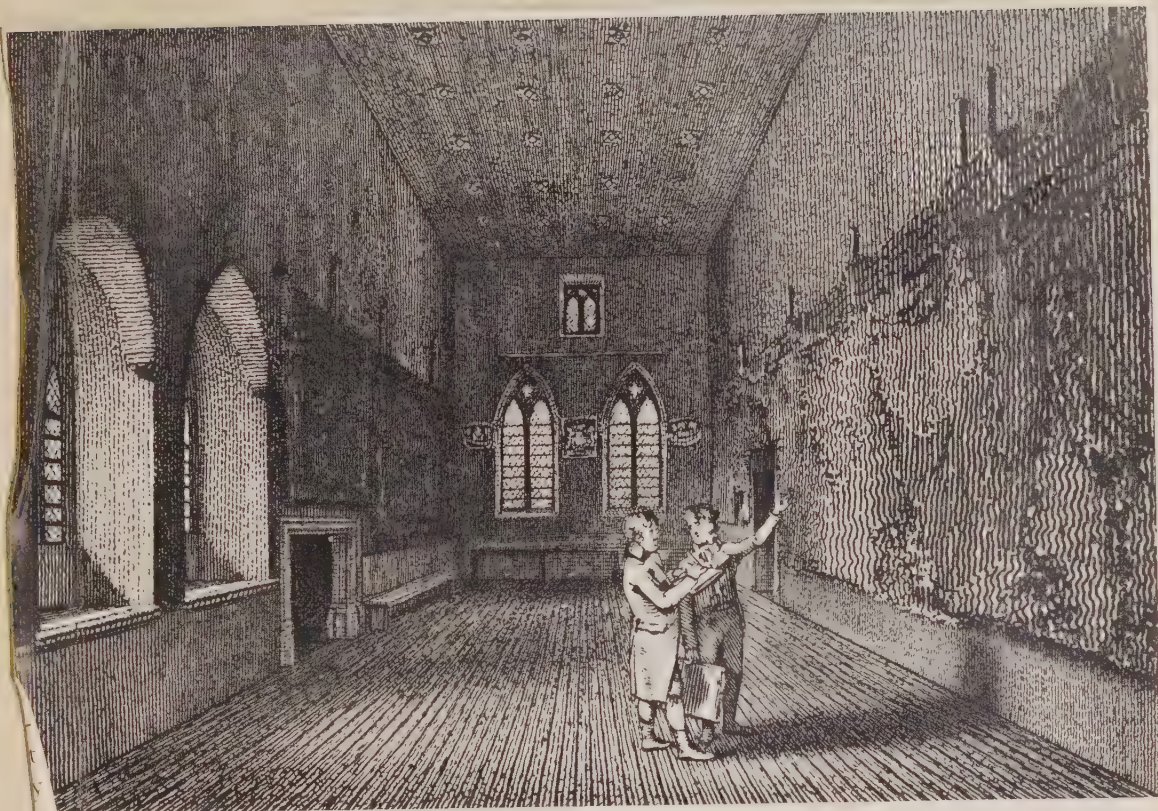


EVE FLEIGEN,

*Who lived on the smell of Flowers.*







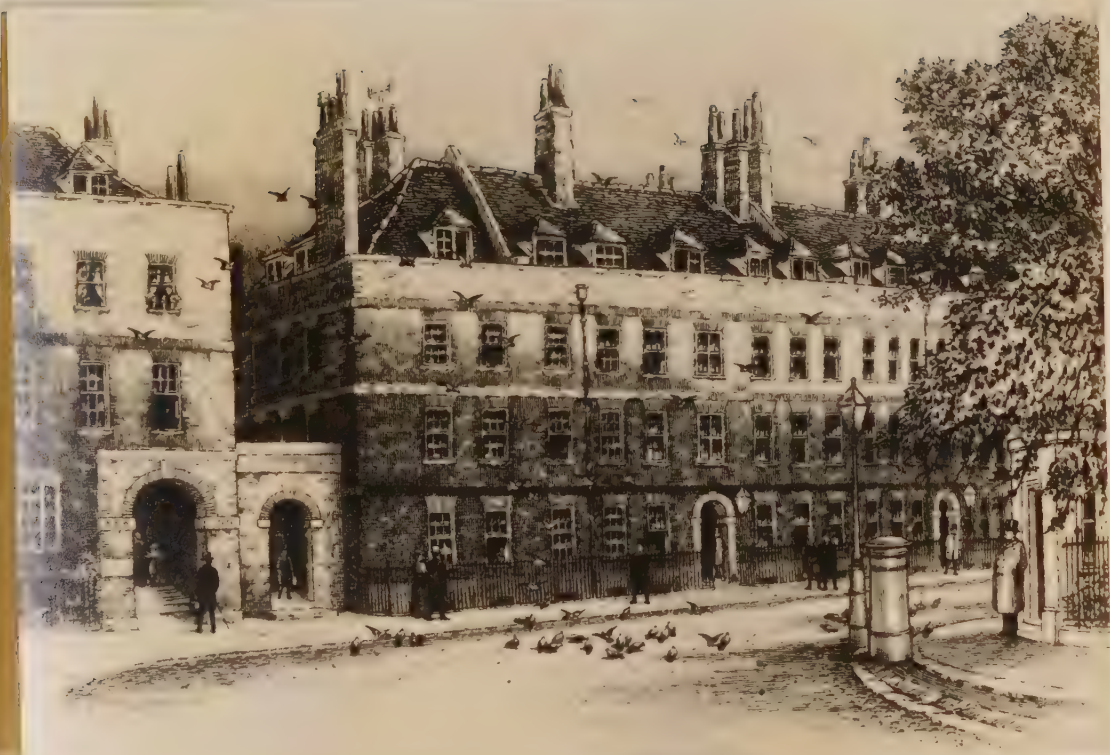
AN INTERIOR VIEW, SHOWING THE ANCIENT TAPESTRY, OF THE PAINTED CHAMBER.

This sketch is of interest as a reproduction from one of the suppressed plates of Smith's "Antiquities of Westminster."

*This shows the actual decayed tapestry from which Mr. Hy. I'd obtained the strands to use in tying up the petition, ancient mss.*

*The ~~Ireland~~ Shakespeare Fabrications  
and an Account of the ~~Ireland~~ Family*





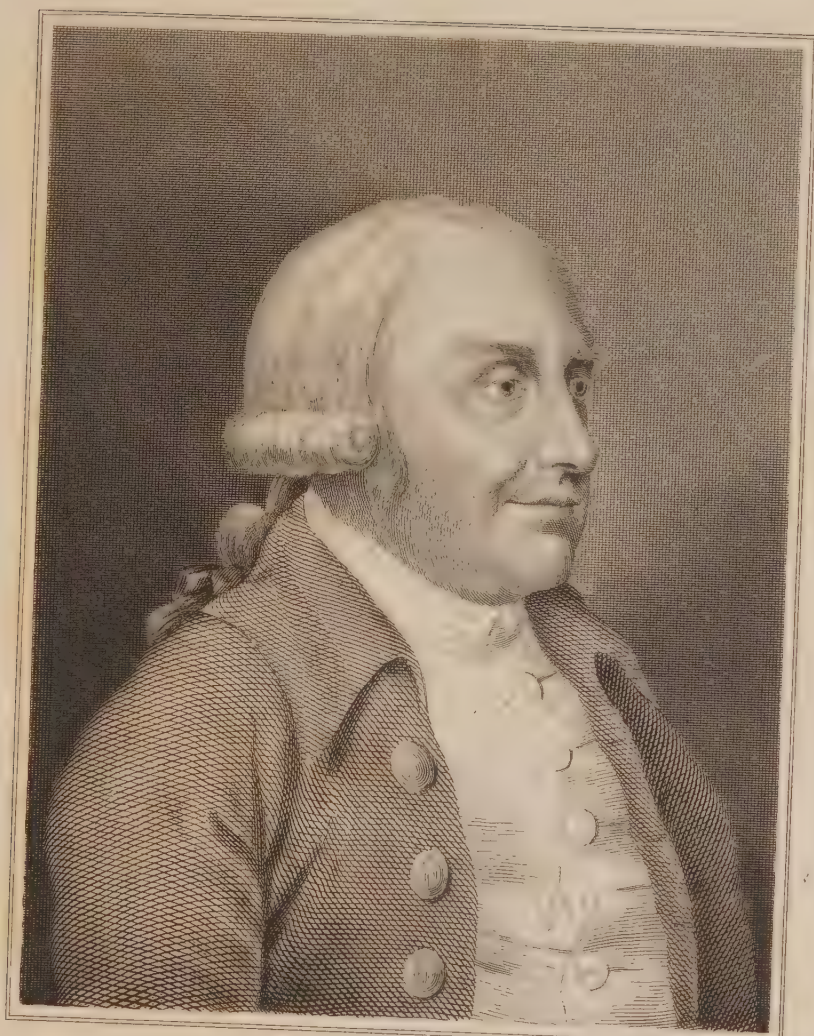
The row of Offices in New Inn showing  
the band of projecting brickwork under  
the first floor windows which enabled  
Telbot to go from <sup>outside</sup> one ~~outside~~ window  
to another.



*Engraved by*

*John Puckey*





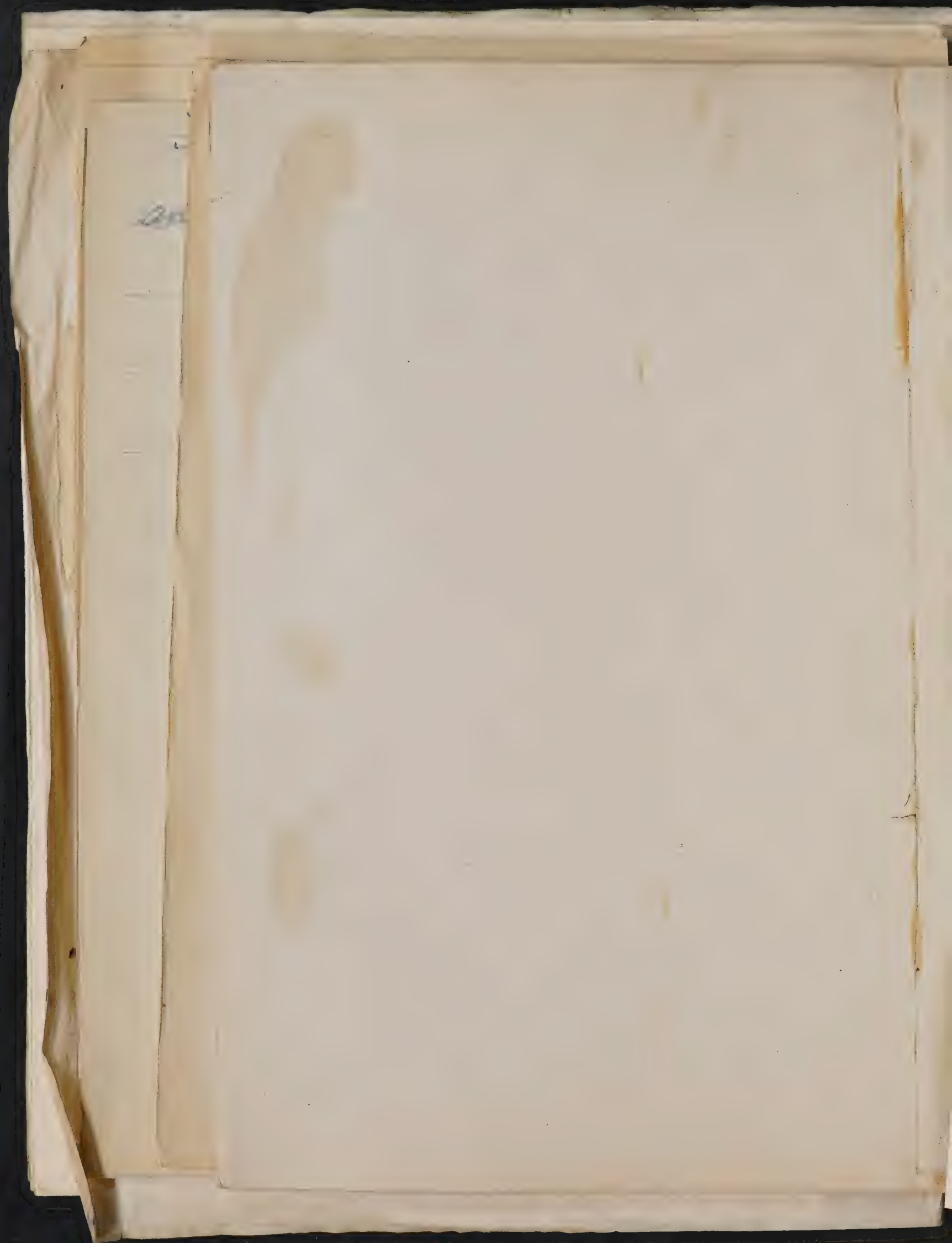
*W. B. sculp.*

*James Bindley, Esq. M.P.,  
one of His Majesty's Commissioners of Stamps*

**Commissioner of the Stamp Office**  
Book Collector and Friend of Saml Ireland

1737-1818

1737-1818







MR. TALBOT,  
1774-1831

Long a favourite in the Dublin Theatre. Critics pronounced his Tragedy a masterpiece, and, in light, airy, and elegant Comedy, placed him above all his contemporaries. - Mrs. JORDAN (mother of the FITZCLARENCES), considered him the best *Mirabel* on the stage. He died in 1831. This likeness of TALBOT in *Monsieur Tonson* is the more valuable as being an original drawing by our versatile countryman, SAM LOVER. *Poet, Painter, Author, Actor, &c.*

Discovered the secret fabrication of the M35.

Act ISABELLA or the FATAL MARRIAGE Scene



E. Roberts del.  
Published for Wells, Hoag, & Co. Theatre, Feb. 1778.

MERITES in the Character of ISABELLA.  
Indeed I am most Wretched!





*Engraved by C. Rodland from a slight sketch by M<sup>r</sup> Humphry.*

WILLIAM JULIUS MICKLE ESQ.<sup>R</sup>

(1734-1788)

Friend of Samuel Ireland who wrote  
the Anecdotes of Mickle prefixed to  
'Poems and a Tragedy' by Mickle pub<sup>d</sup>  
in 1794.







CLIFFORD'S SPRING.

(Engraving by J. H. Ireland, after a painting by Wm. Hy. Ireland.)

Samuel Ireland is occupying the seat with  
Mrs. Freeman, the other lady is probably Wm.  
Lionel's sister

Painted when Wm. Hy. Ireland was about 20.









*William Upcott. 1810s*

*Engraved by T. Bragg from a Drawing by W. Behnes, March, 1818.*

Ed. & C. Printers

1779-1845

*and.*

*Painted when w.m. 179. 1810*









*Photo. from Mackenzie's engraving of a miniature by Jane Ireland.  
painted when Wm. Hy. Ireland was about 20.*





*Lu* Samuel Ireland.  
 Le premiere chose qu'on doit faire quand on a  
 emprunté un livre c'est de le lire afin de pouvoir le  
 rendre plutôt.  
 Menagiana Vol. 4.

Copy of.  
 Samuel Ireland's Bookplate

The crest of Ireland of Herts & Salop  
 is given as 'a fleur-de-lis argent  
 entwined with a snake regardant vert.  
 perpassing the centre leaf.'